

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

FEBRUARY 1965

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**JAPAN
AIR
LINES**





From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Every now and again I get a call from American square dancers visiting Sydney. I am always so pleased to be of some service to visiting Americans; it allows me an opportunity to repay some of the hospitality shown to me when I visited the United States.

For some time now I have been meaning to write to you and ask that you place in Sets in Order an invitation to any American square dancers visiting Sydney to call us at the Blue Pacific Club—telephone No. 30-5075. Alternative numbers are 30-8058 or 38-8654. We will then do our best to entertain them.

Square dancing in Australia is still quite popular. We have our problems but I still dance twice weekly...

Jack Looby
13 Griffith Ave., Bowdi
Sydney, Australia

Dear Editor:

In your magazine I read you only had one couple of great grandparents square dancing. Would like to inform you that we are great grandparents who square dance 'most every night and on Sundays—sometimes twice on Sundays. We enjoy it very much; hope we will be able to dance for a long time.

Mr. and Mrs. Walter Phillips
Hialeah, Fla.

Dear Editor:

... I had the pleasure of hosting two couples at one of my clubs recently—one from Florida, the other from San Francisco. We enjoyed having them. I am secretary of our association up here; we have about 40 clubs. We are always pleased to have visitors from South of the Border.

Brian Flintoff
Victoria, B.C., Canada

Dear Editor:

... I have every copy of Sets in Order I have ever received since 1952 and occasionally
(More letters on page 48)



NEW RECORD by Ed Gilmore

**BLOOM
is on the
SAGE**

Bal. No. 116

Flip Instrumental



POPULAR RECORDS

BAL 110 TIPPERARY

BAL 114 DRUMMER'S BALANCE
(Solomon Levi)

BAL 115 HEEL AND TOE

Flip Instrumentals called by Ed Gilmore

BALANCE RECORDS

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AFFECTION"**

as we
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TENDERLY"**

around the floor



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No. 4702

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4834 — "SOME OF THESE DAYS" — Bruce Johnson (At last we made it.)

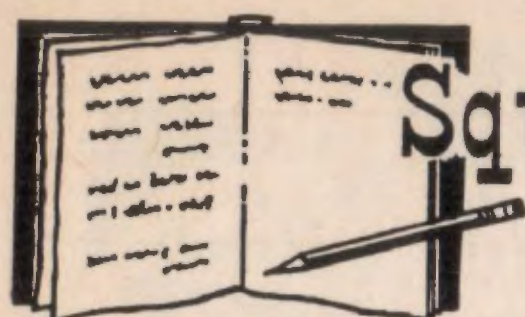
4837 — "BYE BYE BLACKBIRD" — Dave Taylor

4839 — "PIGTAILS AND RIBBONS" — Bruce Johnson

4840 — "NO NO NORA" — Bruce Johnson



5530 N. Rosemead Blvd., Temple City, Calif.



Square Dance Date Book

- Feb. 4-5—Dots and Dashes S/D Exhibition
Jane Reynolds Park, Lancaster, Calif.
- Feb. 5-6—10th Ann. Miss. S/D Festival
Heidelberg Hotel, Jackson, Miss.
- Feb. 6—The Virginia Jamboree
Skating Rink, Purcellville, Va.
- Feb. 6.—Calgary & Dist. Assn. Sweetheart
Dance, Calgary, Alberta, Canada
- Feb. 6—Midwest Callers Assn. All Nighter
Dance, Claypool Hotel, Indianapolis, Ind.
- Feb. 7—A-Square-D Sweetheart Ball
Palladium, Hollywood, Calif.
- Feb. 7—14th Ann. Palomar Assn. Jamboree
Comm. Recr. Ctr., Oceanside, Calif.
- Feb. 7—3rd Ann. Winter Carnival Square
Dance, Erie, Pa.
- Feb. 10—Pageant of Light Square Dance
Exhibition Hall, Fort Myers, Fla.
- Feb. 12-13—5th Ann. Winter Carnival S/D
Jamb., Sr. H.S. Audit., Vernon, B.C., Canada
- Feb. 12-14—13th Ann. Houston Round Dance
Fest., Sheraton-Lincoln Hotel, Houston, Tex.
- Feb. 13-14—Heidelberg Hoedowners 10th
Anniversary Dance, Heidelberg, Germany
- Feb. 19-21—8th Annual Kross Roads Squar-
Rama, Memorial Audit., Fresno, Calif.
- Feb. 19-21—12th Ann. Imperial Valley Assoc.
Fest., Natl. Guard Armory, El Centro, Calif.
- Feb. 21—2nd Annual Swingaree
Flick-Reedy Corp., Bensenville, Ill.
- Feb. 26-27—Buccaneer Hoedown
Buccaneer Motel, Jekyll Island, Ga.
- Feb. 28—Callers Series Dance
Riverview Park, Omaha, Nebr.
- Feb. 28—9th Ann. Mid-States S/D Festival
City Audit., Columbus, Nebr.
- Mar. 5-7—Square and Round-Up Weekend
Chalfonte-Haddon Hall, Atlantic City, N.J.
- Mar. 6—Guys & Dolls Ann. Spring S/D Fest.
Commun. Bldg., Tecumseh, Nebr.
- Mar. 6—3rd Ann. Texas S/ and R/D Festival
El Paso, Texas
- Mar. 7—Visiting Caller Dance
Ranchland, Mechanicsburg, Pa.
- Mar. 11-13—6th Ann. WASCA Spring S/D
Fest., Sheraton-Park Hot., Washington, D.C.
- Mar. 13—Houston S/D Council Special Dance
Houston, Texas
- Mar. 14—Scoot and Scat Dinner Dance
Val Air Ballroom, Des Moines, Ia.

(More dates on page 70)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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give the old address as well as the new one.

GENERAL STAFF

Editor	Bob Osgood
Assistant Editor	Helen Orem
Contributing Editor	Chuck Jones
Subscriptions	Jane McDonald
Business Manager	Jay Orem
Advertising Manager	Marvin Franzen
Dancer's Walkthru	Becky Osgood
Record Reviews	Merl Olds
Art Department	Ross Reeder
Photographer	Joe Fadler
Art Consultant	Frank Grundeen

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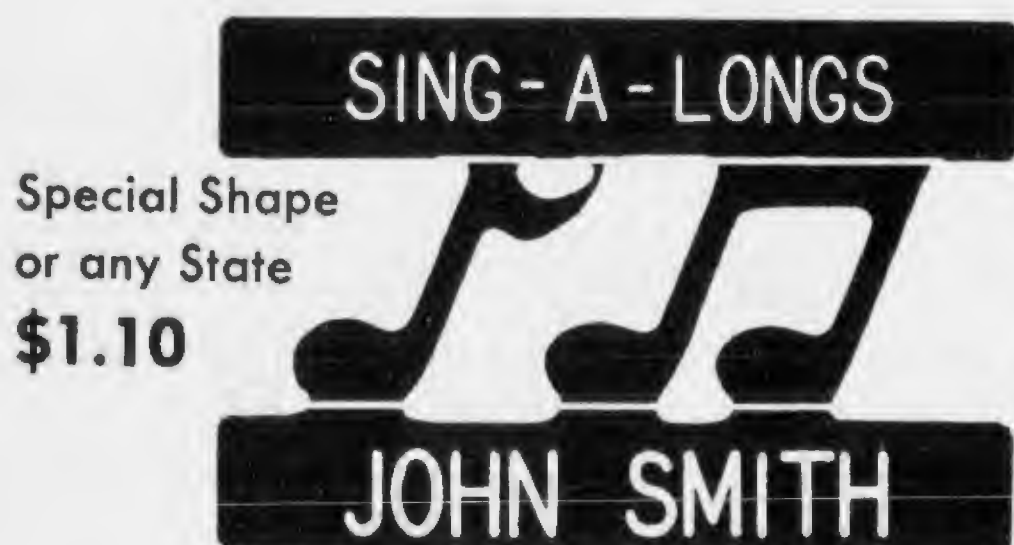
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SINGING CALLS

I DON'T CARE — MacGregor 1052

Key: C Tempo: 130 Range: High HA
Caller: Bill Ball Low LC

Music: Western 2/4 — Guitar, Accordion, Piano, Drums, Bass, Banjo

Synopsis: (Break) Allemande — right and left to a do paso — pull by corner — allemande — weave — allemande — promenade. (Figure) Head ladies chain — chain right — heads face partner, grand square 1/4 — allemande — do sa do — swing corner — promenade.

Comment: Music is well played but tune is monotonous. Dance patterns are well timed and conventional. Rating: ☆+

HURRY HURRY HURRY — Top 25090*

Key: C Tempo: 131 Range: High HC
Caller: Dick Leger Low LC

Music: Western 2/4 — Accordion, Guitar, Drums, Clarinet, Bass

Synopsis: Complete call printed in Workshop

Comment: The good music typical of this label. The dance patterns offer a refreshing use of the sashay. Timing is good and word meter excellent. Rating: ☆☆☆

I'M GOIN' BACK TO WHUR I COME FROM — Sashay 103

Key: E flat Tempo: 128 Range: High HC
Caller: Jack May Low LE

Music: Western 2/4 — Accordion, Guitar, Drums, Bass

Synopsis: (Break) Circle — do paso to thar star

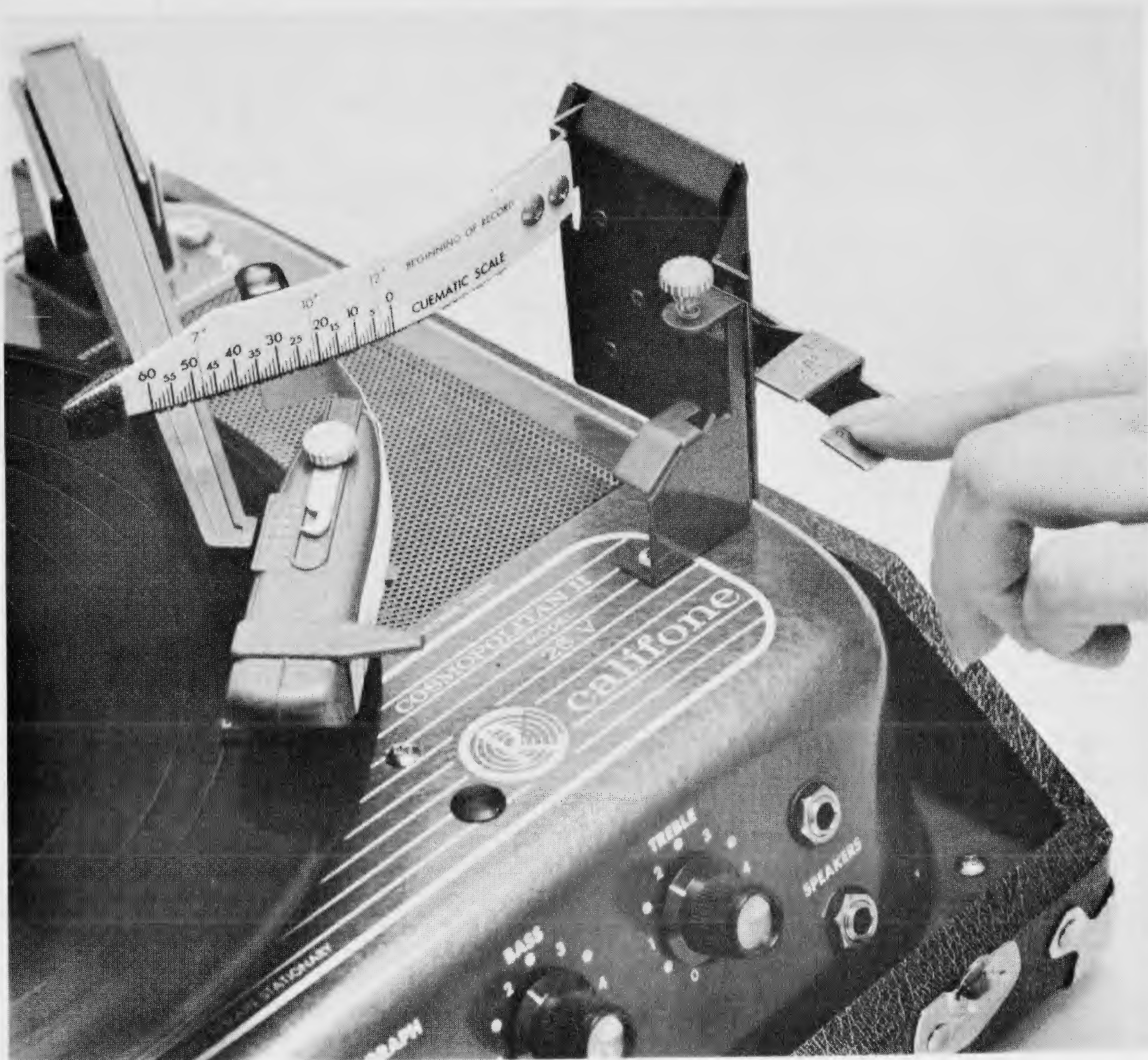
(Reviews continued on page 9)

HOW TO USE THE RECORD REPORTS

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HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



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Sets in Order RECORDS

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**BOB
PAGE**



RECENT SQUARES

SIO 150 COCOANUTS

Called by Tommy Cavanagh

SIO 149 MARY LOU

Called by Earle Park

POPULAR SQUARES

SIO 148 I'VE GOT A HAMMER

Called by Lee Helsel

BAL 110 TIPPERARY

Called by El Gilmore

**SIO 147 HARD HEARTED
HANNAH**

Called by Jack Jackson

BAL 114 DRUMMER'S BALANCE

Called by Ed Gilmore

SIO 140 GET ME TO THE DANCE

Called by Frank Lane

JBL 5001 ROCKIN' THE POLKA

Called by Joe Lewis

SIO 128 YOU'RE THE REASON

Called by Johnny LeClair

JBL 5003 JELLY BEAN

Called by Joe Lewis

ROUNDS

SIO 3149 MOON OF MANAKOORA and DANCE-A-LONG

SIO 3148 WE'RE LIVING and FORGOTTEN WALTZ



TOMMY CAVANAGH



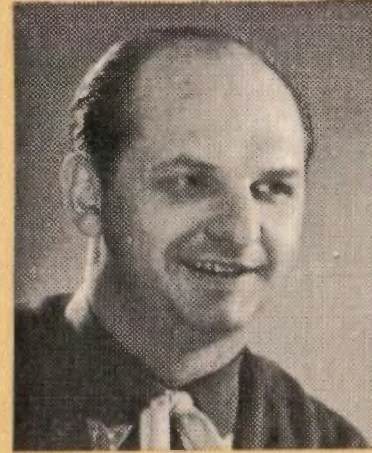
ED GILMORE
(on Balance)



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JACK JACKSON



A. KRONENBERGER



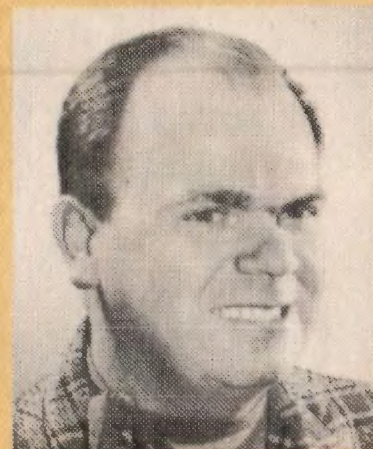
FRANK LANE



JOHNNY LE CLAIR



JOE LEWIS
(on J-B-L)



BOB OSGOOD



EARLE PARK



BOB RUFF



DUDE SIBLEY

(On the Record, continued)

(girls) — shoot star — slip clutch — allemande — grand right and left — promenade. (Figure) Head ladies chain — lead right circle to a line — pass thru — wheel and deal — substitute — centers pass thru — allemande — do sa do partner — swing corner — allemande — promenade. (Alternate Figure) Heads promenade half — star thru — pass thru — split outside around one to line — star thru, U turn back — inside arch, dive thru — square thru $\frac{3}{4}$ — swing — allemande — promenade.

Comment: A good tune and adequate music with a definite Western flavor. Dance patterns are conventional. Rating: ☆☆

PENN POLKA — Windsor 4836*

Key: D **Tempo:** 132 **Range:** High HD
Caller: Al Brundage **Low LA**

Music: Western Polka — Accordion, Piano, Banjo, Drums, Bass, Clarinet.

Synopsis: Complete call printed in Workshop

Comment: Well played music in a lively polka style. Dance patterns offer something just a bit different with the heel and toe polka to the center and back. Rating: ☆☆☆+

I STILL GET JEALOUS — Kalox 1039*

Key: B flat **Tempo:** 127 **Range:** High HD
Caller: Bob Yerington **Low LE**

Music: Western 2/4 — Guitar, Trumpet, Piano, Vibes, Drums, Banjo, Bass

Synopsis: Complete call printed in Workshop

Comment: Good music and an excellent tune. Lyrics have good rhyme and meter and dance patterns have good timing. Rating: ☆☆☆+

YOU'RE THE CREAM IN MY COFFEE — Top 25093

Key: B flat **Tempo:** 124 **Range:** High HC
Caller: Buck Fish **Low LB**

Music: Standard 2/4 — Piano, Guitar, Drums, Bass, Clarinet

Synopsis: (Break) Walk around corner — see saw partner — with corner star thru — circle left — allemande left to thar star — slip clutch — left allemande — grand right and left — promenade. (Figure) Heads square thru — do sa do — swing thru — swing thru again — cross trail — U turn back — swing — allemande — promenade.

Comment: Music is well played and dance patterns are interesting. Tune is not easy to sing but callers with good voices will put it over. Rating: ☆☆☆

FOUR SEASONS SQUARE — Top 25091

Key: F **Tempo:** 129 **Range:** High HC
Caller: Paul Hartman **Low LC**

Music: Western 2/4 — Guitar, Accordion, Clarinet, Drums, Bass.

Synopsis: (Break) Allemande — do sa do — swing corner — circle — fold girls — allemande — weave — promenade — swing. (Figure) Side ladies chain — heads star thru — pass thru — do sa do — ocean wave — swing thru — box gnat — pull by, swing next — allemande —
(Please turn to page 64)

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*FOR SPECIAL NEWS ON
THE GILMORES SEE PAGE 34

Write for free brochure:

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AS I SEE IT

bob osgood

February 1965

IT'S VACATION TIME. At least, it's vacation time out here in California. And as you're reading this a large number of us, representing some fifteen states (including Alaska), are having a ball at Asilomar. The idea of a winter square dance vacation started some six years ago and today it is proving one of the most enjoyable times of the year. We hope you'll be able to be with us either at a future winter Sets in Order Asilomar or at one of our special summer vacations.

* * *

Much thanks to those of you in dancers associations, callers associations and active square dance groups throughout the country who have told us of your plans for a "mammoth recruiting drive" in 1965. Following our announcement (S.I.O., January 1965) of big plans to come later in the year, quite a number have indicated interest in becoming part of the plan. Right now all we can say is, "Work to get your own area in a condition of readiness to absorb new dancers." There will be more on this later.

* * *

Not too long ago we received an interesting package from our friend Jay Fenimore in Hollywood Beach, Florida. To our non-technical eyes this contraption of wires, tubes and dials meant little. Then came the explanations. This was a transmitter—an uncomplicated one to be sure—and if our dancers each carried a receiving set with them, they could pick up "broadcast" square dance calls in an otherwise silent hall.

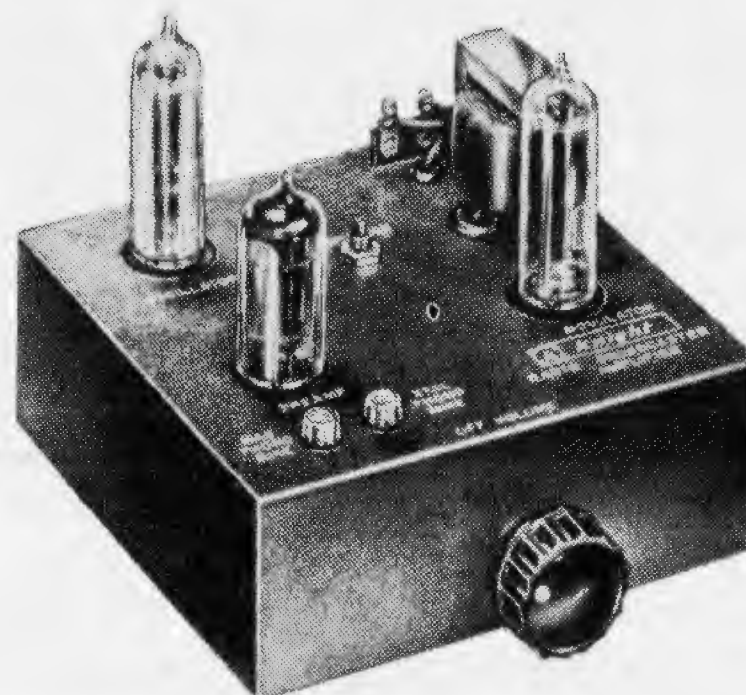
"Aha," we aha'd, "this is just the different kind of a gimmick we've been wanting to pull on Rip 'n Snort." The next meeting notice going out to the members included the mysterious admonition, "Bring your transistor radio and ear phone."

The day of the Rip 'n Snort dance we hooked up the transmitter. Following the instructions, we selected a place on our radio dial

where there was no station interference, turned on the trusty Newcomb, unhooked the hall speakers and flicked dials until the strains of the hoedown came out through our radio speaker. Now we were ready.

That evening, in they came. We never knew there were so many different types of transistor radios; some little bitty ones that fit into the shirt pocket, others the size of some mammoth first-aid kit which were attached to the person with a series of straps and antennas that fairly scraped the ceiling. "Now comes your big surprise," we told them, "get in your squares, turn on your radios and tune your dials to 880."

This they did. But we weren't prepared for the fact that somewhere along the line some of our radio stations out here broadcast only in the evening and in the course of the time from our adjustments in the early afternoon until evening, a new station had come on the air. While I'm not sure whether we messed up their broadcasting for the day or whether their program ruined our experiment, we never did relocate a clear spot on the dial. Consequently, the club members are still wondering just what it was we "had up our sleeve." Anyway, the idea is a good one and you might want to try it. The item Jay sent us was the Knight-Kit wireless broadcaster (see photo). The units



The Knight-Kit wireless broadcaster

aren't expensive and come from Chicago. If you want information (there are even badges designed to go to folks who dance through one of these sessions successfully), just write Jay Fenimore at 1836 Jefferson Street, Hollywood, Florida 33020.

The illusion we had of a whole hall dancing simultaneously to one caller without a sound of the music or calling seemed intriguing — *as a gimmick*.

Our imagination also conjured up the picture of just such a dance in full swing except for one square, who, in protest to the call being enjoyed by the others, tuned in their sets to another caller down the street — oh, well!

* * *

Our hats are off to the folks in Dallas who are doing such a conscientious job in preparing for the 14th Annual National Square Dance Convention to be held in their city next June. We enjoyed the hospitality shown at their mid-winter meeting last December and know from the look of things that this is going to be one of the finest conventions yet. **You'll find a pre-registration form in the center of this issue of Sets in Order. If you haven't registered yet, be sure and tear it out now and send it in soon.**

* * *

Callers! — Are you looking for an outstanding experience? We recommend one of Ed Gilmore's special callers courses. Of course, you'll get a kick out of it if you've not done a great deal of calling, but you'll gain so much more if you are actively in the calling field and would like to compare notes with a true master of teaching and calling. Ed has several courses each year; one is a part of the regular Sets in Order Asilomar, June 25-30. In all sincerity, you'll be doing yourself, your dancers and the activity as a whole a favor simply by absorbing some of Ed's philosophy, teaching suggestions and appreciation of square dancing. (You can write Sets in Order for information if you wish.)

We Keep Active

NOONTIME around the Sets in Order office often takes on the appearance of some association meeting. It seems that almost everyone on the staff holds down a position of responsibility in some one of the many dance clubs in the area.

Ross (art department) is on the board of the Beverly Hillbillies. Polly (special sales) serves as secretary for Rip 'n Snort. June (Workshop coordinator) along with her husband, Walt, are on the boards of the Skoots-N-Skats and B-J Squares. Joy (accounting) teaches rounds, while Marvin (advertising), Joe (photographer and round dance editor) and Frank (cartoons), all are active in local clubs and have served their tenures on the various executive boards.

The Oremes, Jay (Business Manager) and Helen (Assistant Editor), have long been active in Rip 'n Snort and other clubs in the area and are at present presidents of a most unique round dance club, "Rockin' Chair Rounds." This interesting experiment is designed especially for folks who don't want to *hot rod* where round dances are concerned but thoroughly enjoy the proven hits as well as each other's company.

Then, of course, Becky (Dancer's Walk-thru), does the caller's wife bit and has made quite a study of fashion shows, after parties and club and association attitudes in general.

So, you see, all-in-all we are a pretty active square dance family when you come right down to it.

* * *

It has always seemed important to me that folks writing about square dancing or speaking about it to others know something of what they speak. Some things look fine on paper but actual experience in working with people under typical conditions often tempers our editorial policy in such a way that we feel we can be a little more realistic. When we watch people drop out of square dancing or when we listen to callers or dancer leaders, we learn to listen to more than just one side of the record.

The fact that so many of us in our organization hold down these dual roles in the activity is more than just happenstance. Actual contact with the activity over the years has made us doubly sure of the important part square dancing has played in our own lives, as well as in the lives of those for whom and of whom we write.

From a personal standpoint, I would have found it extremely difficult to spend sixteen years writing about an activity while sitting on the sidelines. Somewhere along the line we've tried our hand in just about every phase; calling on records, producing records for others,

calling locally and calling on the road, pictures, TV, all of these at one time or another had to be tried out. Of all these things, and some of them rather fabulous experiences at the time, next to our actual association with the clubs we've called for over the years, would you care to guess what has been the most rewarding experience of them all?

Classwork. That's right, teaching beginners.

It's hard to say just how many classes we've taught since we converted from the one-night stand type of teaching beginners back in the late 1940's. Two, and sometimes three, classes a year were our usual diet. Each time we managed to learn something new about teaching. Perhaps even more important, with each new class we discovered something new and different and wonderful about people.

Three years ago our activities became so involved in a number of different fields that something had to give. As a result we decided to forego our classes for a spell. Never have we missed an experience so greatly.

This past September we were determined to take on a class once again. We can't remember whether it was our twentieth class or our twenty-fifth, but no new caller facing his first group could have looked forward with greater anticipation to a class of newcomers than did we. And now, as the group goes into its eighteenth lesson this month, we once again have that warm glow of proud "parenthood" that seems to be one of square dancing's truly great rewards.

Actually, this is not a class—it's a "Learners Club." We have no set time for graduation, no number of lessons to complete before the dancers are "turned loose." We're just taking one step at a time, enjoying each other—all eight squares of us—and anticipating each new experience.

If you don't mind hearing some of our thoughts on working with new dancers and the thinking that has prompted us to teach in this way, then you can expect more on the subject in the months to come.

"After the Dance is Over..."

EVERY NOW AND AGAIN we like to touch on subjects we've talked about in the past, particularly when we have some rather definite ideas on the subject.

Take after parties, for instance. An after

party serves an important purpose, particularly at a vacation institute where folks have been dancing together for eight or ten hours and simply need to "unwind" a bit before heading for bed and much needed rest. We never were very much in favor of the dancing after party or jam session idea featuring more dancing, particularly if the folks have been dancing all day. Instead, we've always believed in the old theatrical adage, "Leave them wanting more."

Our idea of good programming is to end the square dancing on an extremely satisfying note—just enough—not too much. The people would dance more if you put on another record and yet they're content knowing there will be more of the same tomorrow. Then refreshments and some good non-dancing entertainment before closing the day. This would be our preference.

There are certainly all kinds of after parties. We've seen many experts at work handling after parties like true showmen. Among the tops in our book would be folks such as Marie Armstrong who can "calm down" any group and bring even the most distant introvert into the community singing circle.

Joe Lewis, who through his after party album (*After Party Favorites*, J Bar L #3302) and in person, has perhaps entertained more after party square dancers than anyone else, is strictly an entertainer, putting on a tremendous show; while someone like Lee Helsel excels when it comes to an outgoing talent for bringing an audience into the action and for steady change of pace.

The square dance party circuit has brought out some truly fine talents of all types from one end of the country to another. We were particularly delighted the other day to receive a copy of Jack Jackson's new after party album "*The Singing Side of Jack Jackson* (Folkraft LP-27).

Here's a change of pace artist if we've ever seen one. Old tunes, parodies, new tunes, a fast moving program that any club would enjoy owning and placing on the record player during the refreshment break. Particularly fitting and a favorite of ours was a parody on the *Twelve Days of Christmas*—called *The Seven Nights of a Square Dance Class*. Get the record; we think you'll enjoy it.

*Do Si Do while
I think a minute*

OVERSEAS DATELINE



Germany . . . Heidelberg Hoedowners will present their 10th Anniversary Dance on February 13, with evening dancing at Heidelberg Castle. Bob and Virginia Millican will be in charge of the Saturday P.M. Workshop in Rounds and for castle square dancing, callers Kenn Reid, John Kaltenthaler, and a "Mystery Caller" will be at the mike with Bill Higgins, M.C. On the following Sunday there will be dancers' and callers' meetings, a buffet supper and more square dancing with Bill Higgins and his helpers. There is a Wine Keg Stompers Badge involved here, too, and it must have something to do with the giant wine cask in the cellar of the "schloss" (castle), on top of which there is room for about one square of dancers.

The First European Funstitute was held at Schwetzingen near Heidelberg on December 4-6. The same staff which officiated at the earlier and very successful Callers College was on hand to serve again, i.e., the John Kaltenthalers, Bill Higgins' and Bob Millicans. Nine squares signed up for this affair, which presented round and square dance workshops and again stressed smoothness in square dancing, as did the College.

France . . . The Fleur de Lis Assn. of American Square Dance Clubs (FLAASDC) was formally organized on October 17 at a meeting held in Chateauroux. The new body is dedicated to coordinate the efforts of member clubs in the promotion of fun, fellowship and recreation thru American Western Style square dancing. Officers for the coming year are Bob Cullington, Orleans, Pres.; Bill Grider, Chateauroux, V.P.; Jim Prince, Orleans, Secy.-Treas. Bob and Virginia Millican of Fontainebleau have consented to serve as Special Advisors. The first Jamboree of the association was held on November 28 at Evreux. Information concerning the organization and/or dancing can be had from Bob Cullington, Hq, ComZ, Ord Div, APO New York 09058.

Around the Paris area, square dancing seems

in need of stimulation, some of which was due to come from a class begun by the Bob Millicans in January. Around the Paris area there are five clubs; 1 in Paris, 1 in Evreux, 1 in Laon, 1 in Orleans and 1 in Chateauroux. Other clubs in France are on the Eastern Border and it is a far trek for them to get together with the Paris area clubs. The formation of the Fleur de Lis Assn., reported on this page, should help to solve the current problems.

England . . . As a promotion piece, the British Assn. of American Square Dance Clubs has issued a folder which reads on the first page, "May we introduce" and then, when opened, goes on to give the location of "a club providing American square dancing in the unlicensed lounge hall of the Old Maypole, Barkingside, every Tuesday at 8 P.M." Callers at this open series are Tommy Cavanagh and Nell Webb with Len Benedeck providing live music. The folder also admits two non-members for half price on any one Tuesday evening. Club presenting the promotion is the Lister Square Dance and Social Club.

Peter King, for eight years the able editor of "Let's Square Dance," the BAASDC magazine, has now retired in favor of Mike Burnham and Tommy Cavanagh and was honored recently with a gift from the association presented by Fred Seaman, president.

Australia . . . According to South Pacific Square Dance Review, Mr. Lincoln White, American Consul-General, opened the Fifth Australian National Square Dance Convention on October 3 at the Sidney Myer Music Bowl, Melbourne. In spite of boisterous weather and driving rain between patches of brilliant sunshine, this event was the most colorful opening ceremony yet staged, with especially costumed dancers dancing both at the Bowl and later at South Melbourne Music Hall.

New Zealand . . . Recently square dancers Marguerite and Joe Clapp of California were visitors "down under," specifically at Dunedin on their way to a tour of the Southern Lakes. They were prevailed upon to pass along information and news from dancers in the States and the enthusiasm of New Zealand dancers was inspiring to them. Classes and dances are buzzing along, with some callers busy three nights a week. One comment was the same as is heard in Stateside clubs—too many "unnecessary" new calls. So it seems that particular problem has expanded to a universal basis.

THE DANCER'S WALKTHRU

Sets in Order

THEME OF THE MONTH

WITH FEBRUARY being a month having two nationally celebrated birthdays, those of Abraham Lincoln and George Washington, why not choose this time to have a dance paying tribute to some of the famous men and women in history — past and present.

Before going further, let's see who some of the celebrities might be who claim February as their natal month. There was Victor Herbert (composer of popular operettas), Jascha Heifetz (well-known violinist), Felix Mendelssohn (German composer), Charles Lindbergh (aviator), Queen Anne (last Stuart ruler of England), Aaron Burr (politician), Charles Dickens (novelist), Thomas Edison (inventor), Charles Darwin (naturalist), Grant Wood (artist), Susan B. Anthony (woman suffrage leader), John Barrymore (actor), Galileo (astronomer), Lord Robert Baden-Powell (founder of Boy Scouts), Enrico Caruso (opera), William F. Cody (Buffalo Bill), Marian Anderson (singer) and William Allen White (newspaper editor) to mention just a few names with various occupations.

What can you do with such a list? The names and occupations might be posted on separate sheets of paper and the club members could see how many they could match up during the evening. Or, if you have the time and desire, you might see how many pictures of these various people you could locate, or if you have an artist among you, have him draw silhouettes of each head. Then hang the pictures on the walls for decorations and see if the dancers can identify them during the evening.

There might even be some way of dedicating different dances to these historical personages during the evening. There's Light in the Window (Edison), Face in the Moon (Galileo), Cowboy in the Continental Suit (William Cody) or Hey Look Me Over (John Barrymore). Oh well, you get the idea.

"I CANNOT TELL A LIE; I DID IT WITH MY LITTLE AX"

The Circle 8 Club of Eugene, Oregon, had a rare opportunity presented to them, and they turned what might have been a catastrophe into an outstandingly successful adventure.

The hall in which they danced was sold and was to be torn down to make room for a new building. Undaunted, the club officers decided to invite all club members to a George Washington Birthday Party since the sale occurred during February. Each gal was asked to bake a cherry pie and bring it to the meeting. Each fellow was asked to bring an ax with him.

A regular dance was held and enjoyed by all and then the men were turned loose. With permission obtained earlier from the owners of the building, the men were allowed to "chop down" the hall and what a time they had! The best part was they didn't have to finish the job; the demolition crew did that later on. At the conclusion of the destruction everyone sat down and enjoyed the reward of home-made pie for their thoroughly enjoyable "truthful" efforts.

SALUTING THE OFFICE OF PRESIDENT

AS IN ANY ORGANIZATION, the President of a square dance club is the leading officer of the group and typifies it to the rest of the square dancing world. To say that his ethics and approach to square dancing should be high and filled with love and respect for the activity goes without saying. He may be called upon to represent his club at an association meeting, a local or national square dance festival, to the press in his area, or to the non-dancing public at some civic event. And of

Editor's Note

As part of a current project we are studying the structure of many square dance clubs to determine what makes a successful organization. This month we look at a composite picture of the club president.

The WALKTHRU

course he reflects the attitude of his own club to its members at each club get-together.

Specifically the President presides at Board meetings and/or general club meetings. How successfully these business sessions are conducted lays fully in his lap. They can be smooth-running, taking as little time as necessary, with an opportunity for all to be heard, or they can be dreary, long in duration and biased affairs depending on how he conducts them. First and foremost, people belong to a square dance club to dance and they should be afforded the maximum time to do this. Voting, planning, etc., should be kept to a minimum. A qualified President can see that this happens by handling trivial matters away from the dance hall; planning an agenda for any meeting ahead of time; keeping a group on the subject and stopping a discussion before it gets out of hand and before everyone gets just plain tired. The truly successful President will do this without sounding angry or bossy and by "leading" the discussion rather than dictating it.

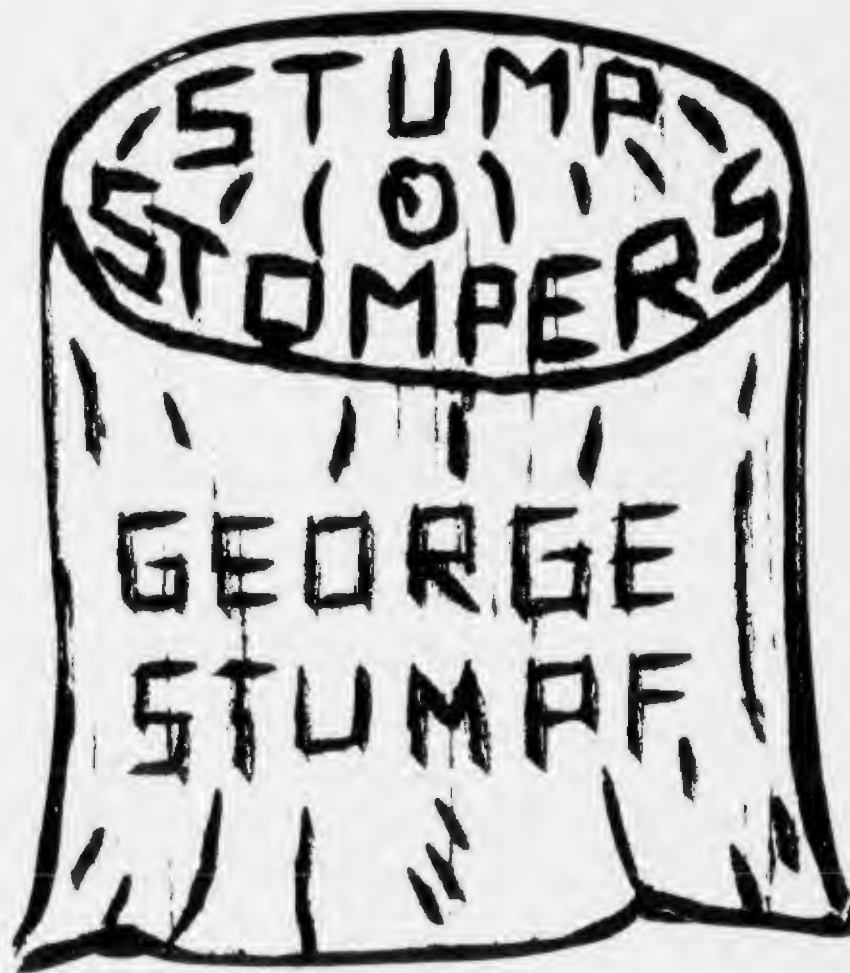
There are to be found among the various types of square dance clubs the extremes in Presidents. These may run from the person who actually is only a figurehead and has little to say about the handling of club affairs; to the President who works his way up to the Executive Board moving from position to position and learning the functions and needs of the group until he becomes President; to the individual who is literally a dictator (possibly a nice one) and who perhaps handles practically all the needs of the club by himself. Different clubs will require different types of Presidents.

We find that in most instances the position of club President (in fact the position of most club officers) is filled by a couple, or as some groups word it, dance partners. However, in some cases the office is held by a single individual.

A club President may be called upon to write a monthly column for his club news-sheet; he is often asked to be a part of the Membership Committee; he generally must approve and sign all checks; and he is usually the one called upon to coordinate between the club and the people who own or operate the hall in which the club dances.

Perhaps one of his most important and often overlooked jobs is that of working closely with the club caller as to dates, times, types of dances, special parties or events, and any club problems. With these two voices of the club working closely together a happy and cooperative feeling will exist and will surely be felt by each individual who dances in their hall.

BADGE OF THE MONTH



As February is the young-in-heart month, we present a badge this month which represents a square dance club whose members range in age from 8 to 22. The Stump Stompers came into existence in 1962 with the graduation of a class of 44 members. Since that time the club has held additional classes to swell its membership.

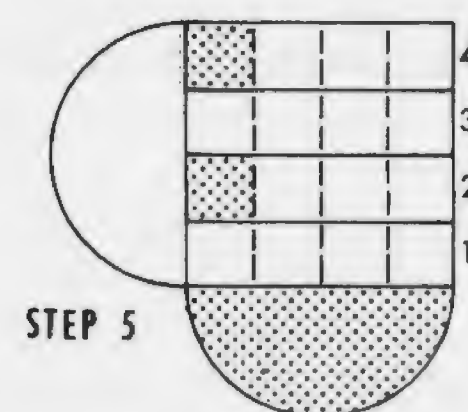
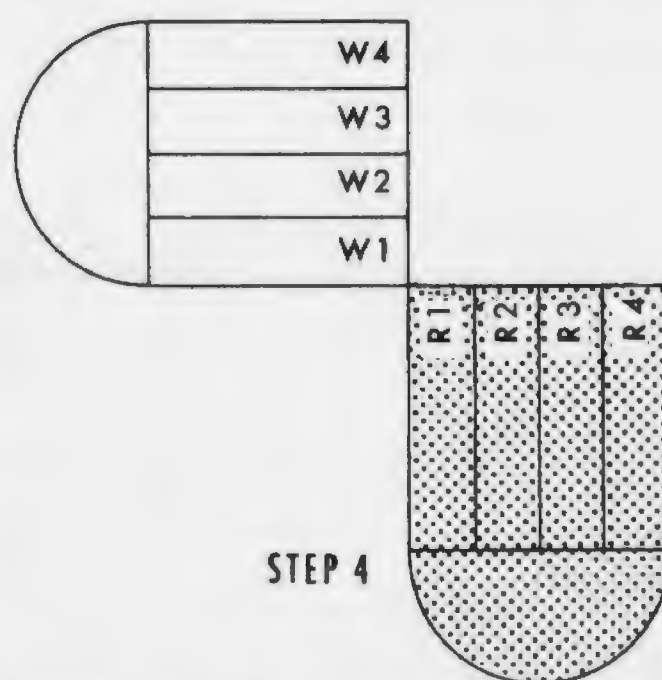
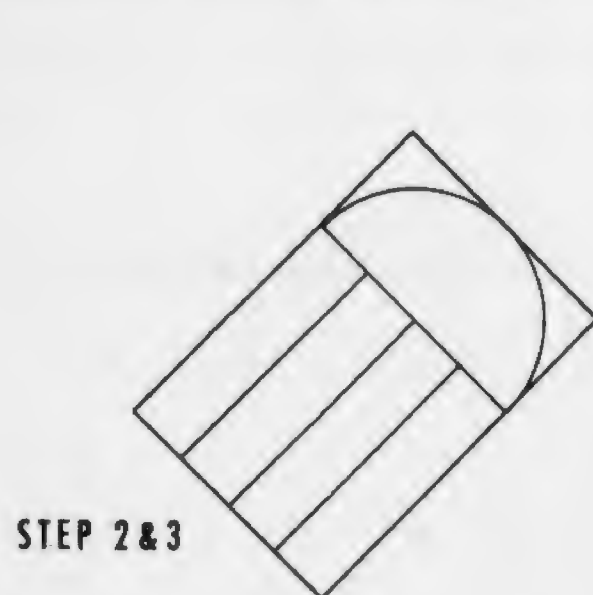
The group decided to name itself after its caller-teacher, George Stumpf, and designed a badge in the shape of a stump, appropriately cut from a piece of wood. The club name, the individual's name, and wood-appearing decorations are then wood-burned on. As all the work on the badges is handled by club members the cost is kept to a nominal fee of 25¢ per badge.

We salute you, the Stump Stompers of Pickstown, South Dakota, and hats off to your instructor for introducing the younger generation to the joys of square dancing.

HOW TO DO DEPARTMENT

The WALKTHRU

Looking for some small touch at your Valentine square dance which might be just a bit different? Here's a simple-to-make, yet attractive heart-shaped basket which might find a variety of uses at various clubs. Following a familiar Danish design, the basket can be made in any size, in fact the shape can also be varied to suit other holidays or needs. The pattern given here makes a finished basket approximately three inches in diameter.



These tiny baskets might be filled with Valentine candy and presented to the gals as party favors; they could be hung on a manzanita tree as a table centerpiece and filled with small red and white artificial flowers; they could even have a safety-pin Scotch-taped to the back and serve as guest badges with the visitor's name printed on a separate piece of paper sticking out from the top of the basket.

Materials needed are paper in two colors (red and white suggested for Valentine's Day), a ruler, pencil and scissors.

Step 1: Take two sheets of paper, one red and one white, and cut each *exactly* 2x6 inches.

Step 2: Place the two pieces of paper together and fold them exactly in half, crosswise. Then measure 2½" from the fold and draw a line from side to side. Along this line and across the fold, measure off half-inch intervals and connect them with lines.

Step 3: Holding the two pieces of folded paper tightly together, round off the open ends with scissors. Then cut carefully along the lines from the fold to the horizontal line.

Step 4: Separate the pieces of paper and place at right angles to each other. (If the paper is colored on only one side be sure the

color is on the outside now.)

Step 5: Now weave the two pieces of paper together. (Check the illustration which shows each strip lettered and numbered, R standing for red and W for white.) Remember that each piece of paper is double. Put R1 *through* W1 (not over or under it). Next, put W2 through R1, R1 through W3, W4 through R1. Pull the whole strip of R1 up to the horizontal line of the white piece.

Continue by putting W1 through R2, R2 through W2, W3 through R2, and R2 into W4. Pull both strips R1 and R2 into place.

Put R3 through W1, W2 through R3, R3 through W3 and W4 through R3.

Put W1 through R4, R4 through W2, W3 into R4 and R4 into W4.

The basket is now complete and if desired a paper or string handle can be glued on the inside of the top. The baskets are easy to make once you catch onto the weaving process. The lines do not necessarily need to be cut straight; try wavy or curving ones, only be sure that you cut both pieces at the same time.

LITTLE THINGS COUNT

The month is February; the time, a square dance; the occasion, a Valentine's Party. A gigantic red heart stands at the head of the hall conspicuously spotlighted. One by one each girl steps through the heart and as she does, her husband greets her with a kiss and presents her with one long-stemmed red rose.

What a nice way to say "I love you" both to your wife and coincidentally to your entire square dance club. The Seabrook Promenaders did it. Why not you?

The WALKTHRU

IDEA DEPARTMENT

When you can cut telephoning to a minimum, when you can arouse interest in your dancers, and when you can get results by having an active club hall filled each dance with members and guests, the system must be a good one. Such a successful plan was initiated over a year ago by the Jokers Square Dance Club of Northern California.

The club began printing monthly post-card calendars and mailing them to their members. Each card contains the entire month's schedule, including weekly dance dates and what type of get-together it will be, the when and where of monthly board meetings, extra activities such as visitations to other clubs or monthly area hoedowns and occasionally such information as the names and addresses of new members.

While the job of putting the cards together once a month may take a bit of thought and effort, it does have to be done only once a month, not every week, and the obvious success, at least in this instance, certainly proves it to be a worthwhile undertaking.

"Friendship Is Square Dancing's Greatest Reward"—Proven Again

Last summer the Dandy Dancers of Amarillo, Texas, celebrated their first anniversary with, appropriately, a special square dance. However, they went one step further and their thoughtfulness is worth considering.

Although the Dandy Dancers have a regular caller, for this particular event they invited all the club callers of Amarillo to guest on the evening's program. They also invited any and all Amarillo square dancers to join them at their special party.

The topper to the affair, however, was the booklet the club printed and presented as a souvenir to everyone attending the Anniversary Dance. A most attractive and well-turned out presentation, it contained not only the square and round dance program for the evening, but also a picture and biography of each guest caller as well as one of the regular club caller and club president.

The extension of square dancing friendship pointed up here is the pleasure one club found in sharing its celebration and spotlight with other square dance neighbors.

JOKERS AUGUST CALENDAR

Basic Round Dance every WEEK 8:00 p.m.

- Aug. 1 — Sat. Hoedown of month - Jaywalkers, Gilmore School
- Aug. 5 — Round Dance & Square Dance Workshop
- Aug. 12 — Party Night
- Aug. 18 — Board Meeting - Hood's Home - 1573 Silvercrest Dr. - San Jose - 264-3664 - 8:00 p.m.
- Aug. 19 — New Material Workshop
- Aug. 22 — Sues-N-Ques Hoedown
- Aug. 26 — Dress in shorts - Men & Women - (Optional)

Welcome to Jokers Faye & Carl Benson
10915 Rae Lane, Cupertino - 252-5474
Add to October Square

JOKERS OCTOBER CALENDAR



- Oct. 7 — Workshop, Beginner Registration - 7:30
- Oct. 14 — Party, Dudes & Dolls guests. Beg. Regist. - 7:30
- Oct. 20 — Board Meeting at Pettingers - (NEW SQUARE BOX)
3001 Fireside Dr. - 243-2723 - RSVP
- Oct. 21 — 3rd Wed. Dance, Beg. Regist. - 7:30 p.m.
- Oct. 28 — Halloween Costume Party.



JOKER'S NOVEMBER CALENDAR

Don't forget to come out and help our
Beginners at 7:30 p.m., Wednesday.

- Nov. 4 — Election of officers - Business meeting
- Nov. 11 — Party Night
- Nov. 17 — Joint Board Meeting at Pettinger
3001 Fireside Dr., San Jose RSVP 243-2723 8:p.m.
- Nov. 18 — Potluck - Installation of officers
Eat at 6:30 sharp
- Nov. 25 — Workshop

PARTY FUN

For several years we've been filling this spot in the Dancer's Walkthru with stunts which we have tried out here at home. Now comes the time to decide whether to continue or to use the space to greater advantage. To help our decision we ask you two favors, (1) let us know your feelings, (2) send us your proven stunts which we can check out for possible use. We'd like to hear from as many of you as possible and as soon as possible. Write Becky Osgood, c/o Sets in Order, 462 North Robertson Boulevard, Los Angeles, California 90048 — and thanks!



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



THE ROUNDS IN SQUARE DANCING

By Win MacLeod — Victoria, B.C., Canada

WE CONGRATULATE ANY AREA which makes an attempt at regulating the round dance program for the maximum enjoyment of all. Any attempt at evaluation is important but we feel that the *number* of rounds taught is much more important. The fewer the number the easier it should be to choose only the very best.

In any area the number of new rounds taught will naturally depend upon the length of the dancing season, together with the frequency of club dances.

We are very fortunate on Vancouver Island. Our round dances are geared to our square dance activity very comfortably. Nearly all of our clubs dance twice a month and most dancers belong to only one club. For these reasons we are now learning only three new round dances per year in the square dance clubs. Those wishing more may obtain instruction in the round dance clubs. We are convinced that if sufficient time is allowed to learn the dances fully we all get the most enjoyment from them. This does not place too big a strain on those who do not learn too quickly nor on the newer dancers.

Choice of the rounds is the responsibility of our Caller-Teachers Assn., where a Round Dance Chairman and committee are appointed. It is this committee's function to workshop any new rounds with sufficient potential. If two appear to have equal status they may both be presented to the Caller-Teachers Workshop and the choice decided by the members present.

Our dancing season is basically October to the end of May so a new round usually appears in October, another in December, the last in February.

Another thing that helps considerably is that we do not have to use the *newest of the new*. More often a round is chosen after it has proven itself in other areas. We can afford to be "choosy" and with few exceptions the choices are well-received.

We have not limited the number of rounds because of a feeling *against* rounds — far from it — but we do have very few dancers who do not participate 100% in our round dancing. And we feel this is as it should be.

A PLEA FOR ON-THE-SPOT DEMONSTRATIONS

By Martin Parl — San Francisco, Calif.

WITH REFERENCE TO AN ARTICLE, "Give the Newcomers Their Chance," which appeared in *Sets in Order* for September, 1964, an anonymous author speaks of giving beginners a break. There is more to it than that, from the standpoint of clarification. For example, I was in an intermediate class and every six weeks a beginners class was graduated and then dumped upon us. The caller would ask us to have patience and bear with them, which we did, but we were in a quagmire from which we never emerged. No sooner did the caller try to elevate our standard of dancing than the beginners dragged us down again. I did not realize the predicament fully until one lady said to me, "You will never be a square dancer as long as you come here." It was an eye-opener.

There is another way of looking at the situation. If the senior dancer is good enough, qualified enough, to pull the beginner thru, all well and good. He should exert every effort in that direction. But what if he is not? All that results is that the square is broken up all over again — for what good?

My opinion is that the best way to solve the problem is a demonstration. Experience has shown over and over again that there are not enough of them. Let me give you an illustration. A couple of weeks ago at our regular dance a caller gave us Spin the Wheel. In my square there were a couple of newcomers who did not know it. When the dance was over I went up to the caller and asked him if we could not form a square and have him demonstrate the figure to us right then and there, with the newcomers participating. The caller was very obliging; we went thru all the movements and the newcomers were able to learn them. Without this demonstration, they were lost and would have made the same mistake over again.

Would that we had some more of these demonstrations at square dances — not only for newcomers, but for advanced dancers as well. There is always something new to learn.

OUR AUSTRALIAN SQUARE DANCE FRIENDS

By Jim Fogarty — Sydney, Australia

MY WIFE AND I have spent four months in Australia and have had a good, long look at the square dance picture here. We also spent a month and a half in New Zealand.

All the clubs in Sydney have made us most welcome during our long stay. We've made many friends thru square dancing and will have many wonderful memories to take back home to the States with us.

To begin with, the Australians love Americans. It is not difficult to understand, then, why they would take to something like square dancing. We have had to pinch ourselves to realize, as we sat until 3 A.M. talking square dance, that we were in Australia and not America. As someone said, in explaining square dancing's popularity here, "It is the one form of group get-together where alcohol is not needed in order to have a good time."

Joe Lewis came out here some years ago and really got square dancing into orbit. They adore Joe. We never danced to him in person but we have danced innumerable times here to his records. Another visit by a top caller would surely help square dancing here and in New Zealand, as well.

Square dancing has really demonstrated its "hands across the sea" policy for us here and made our trip outstandingly enjoyable.

THE SPECIAL MEANING

By Harlan McKechnie — Shelby, Mont.

AS I WAS RE-READING the issue of Sets in Order which was dedicated to Lloyd Shaw I became concerned that his fine qualities were not more evident in today's dancers and dancing. There are many good callers and leaders today but I don't believe that there are many who are trying to accomplish what Dr. Shaw did. The "Special Meaning" is what I believe square dancing needs to really keep what it is most nicely noted for.

The highest percentage of square dance fun depends upon the abilities of the caller to entertain and keep the dancers, no matter whether they are beginners, "hot hash" dancers or those who like some old, some new figures. The Special Meaning of square dancing has value for all.

Now let's talk about this Special Meaning. It involves, along with the teaching of the movements, many other things, as Dr. Shaw proved. He taught the beauties of life, people and dancing and how to enjoy them all simultaneously. He also taught the

movements or basics, of course, but did not depend upon them *alone* to keep his dancers dancing. I did not know Dr. Shaw but as I read I feel that he knew how to keep his dancers interested, enthusiastic and happy.

From now on I am resolved to provide the new dancers in my beginner classes with a feeling such as this:

Naturally we can't attend every dance that is held or be fully satisfied with each one but let us remember; as good square dancers and good neighbors, let's think about what is best for our fellow dancer and neighbor, rather than for ourselves. If this works out as it should, they will think of us, too.

Square dancing is at its best when we remember the fun in it is from our friends, when we ourselves give part of the fun and that it is a group activity. With this feeling we will be repaid by knowing that the group will grow, assuming that the square dancing is good, and the dancers will know that they are adding to their community's enjoyment.

The Special Meaning applies to callers and leaders, too, of course. Many of them are friendly, accommodating people; it is the ones who are thinking only of themselves who need to study the situation and find out what square dancing is really all about. Building up square dancing is fine as long as all those nice folks in it are dedicated in some degree to wanting to serve their fellows and help them to have fun. Let's not forget how Lloyd Shaw brought square dancing back to us in this generation with his beliefs, his style, his type of dancing. The Special Meaning in square dancing is there for us all.

LET THE KIND OF DANCING BE KNOWN

By Ed Moody — Hollis, N.H.

"**I**T ISN'T NECESSARY to blow out the other person's light in order to let your own shine," (source unknown) but how true, and it surely applies to the square dancing of today.

People's tastes differ and differ. In dancing some enjoy smooth rhythmic dancing effectively altered from the past to comply with today's tempos and some pleasant, mild challenge. Others enjoy the terrific speeds and complications of maneuvers, while still others enjoy and are content to dance exactly as our grandfathers' grandfathers did.

Unfortunately no one has come up with one-word designations for these three divisions of dancing preference. Square dances, regardless of the type to be offered, are advertised as square dances, with generally no adjectives to modify the title and guide those with certain appetites to the type of dancing they most enjoy.

Thus at many dances where the caller has a large personal repertoire and the capability of calling in the three above styles, he is sadly led by the ever-present, noisy 3% minority to call the type of patterns they desire. As the other 97% does no asking, they often suffer thru an evening, dancing what they do not enjoy. Result — they don't come to the next dance and feel distinctly frustrated.

Now it seems that each category of dancers attempts to sneer down its respective noses at all other categories, claiming that their light is the only one shining brightly and all the others should be blown out. As all three groups are blowing at the same wick something seems to be amiss.

Our experts dipped into the English vocabulary for the word "Basic" and applied it to things that are far from fundamental or basic, but the misapplied term has stuck. Why can't somebody find some word to describe each division of the dancing public's desire and then let all use it when advertising a square dance? Folks would not then wander into a dance whose program is of no interest to them, but would seek their own preference and be more apt to remain enthusiastic in dancing.

If such can be accomplished, all three rings under the same tent will be well-lighted and each will put on a splendid show which everyone will enjoy. Let all the three lights burn brightly. Let's not attempt to extinguish any one of them, for the luminosity of each will add to the fine glow of the whole panorama.

SQUARE DANCING

A SPORT



By Madeline Allen — Larkspur, Calif.



FIRST, no matter how strange it seems, square dancing is a sport. Webster says a sport is "any activity engaged in for pleasure"—and square dancing is certainly that, along with golf, tennis, water-skiing and even stamp-collecting. In modern usage, however, we tend to classify as sports all physical and competitive activities and the other non-competitive or sedentary occupations as hobbies. We think of sports as involving large groups, with both participants and spectators, while hobbies tend to be more private and solitary. The characteristic of square dancing is that while it is both physical and gregarious, it is completely non-competitive and news-wise it falls somewhere between the Sports Page and the Social Page, for what other sporting activity is always a party as well?

This newsless situation is extremely frustrating to real square dancers, who are always looking for a mention of their consuming passion in print. Even the columnists who write advice to middle-aged couples who are "drifting apart," never seem to have heard of square dancing as a new interest to be recommended to people who need something to do together—an activity that puts a premium on remaining a couple, and gives each one an extra value in the eyes of the other. In fact, the only way Square Dancing can seem to break into the news is by assembling an unusual number of dancers in one place, and even then the reporting is liable to be so uninformed and tongue-in-cheek as to be insulting. Something must be wrong with our Public Image.

This article was originally written for non-square dancers. Although we feel it will be interesting to everyone, it might be just the ammunition you would like to use on some of your not-yet-dancing friends. — Editor

The square dance movement is really something like an iceberg—nine-tenths of it is under the surface. For every National Convention with its thousands of dancers crowded into one enormous hall, there are hundreds of thousands of dancers in small groups, dancing every week in schools and social halls and rumpus rooms, and every month in larger halls and hotels and ballrooms, and several times a year at resorts and convention motels and camps. There are meetings of club officers, and clinics for callers and association meetings, usually held on Sundays so as not to interfere with the dancing. There are trips across town, or across the country, or to Europe or the Orient, taken by square dancers in groups, not so much to dance as to travel together with other people known to be congenial. There are hundreds of small magazines and papers devoted to square dancing—some elegantly printed and distributed nation-wide, some mimeographed and given away. There are record companies who make nothing but square dance records, and stores that sell clothes and equipment for square dancers only. There is even a National Directory of Square Dancers that does not even try to list them all—an impossible task—but provides at least one name and phone number in every area, so that a traveling dancer can contact someone who will know where there is a dance. If you are a square dancer, you are never alone—there is always a group somewhere near that needs one more couple, and will go to all sorts of lengths of hospitality to make you feel "wanted." In view of all this, why is it that so many people have never heard of square dancing?

Of course one reason, and a fairly sordid one, is that no one is making any money out of square dancing. You can't sell tickets to

spectators, because square dancing is a lot more fun to do than to watch. This is partly because there is no suspense—nobody wins anything—but it is also because it is usually done by middle-aged amateurs. No matter how lovely the clothes are, and how gay the spectacle, and how toe-tapping the music, the individual performers are fallible, and the action looks a lot more monotonous than it feels. Also, square dancing and drinking do not mix, so that the hotel that hosts a square dance does not make anything on the bar. Some of the big events do make money simply by taking in so many admissions from dancers, but there is so much volunteer and unpaid work necessary to make a success of such an affair that it cannot be done on a commercial basis for profit. The promoters must have the willing cooperation of large groups of square dancers, and any money made is immediately plowed back into the finding and educating of new recruits. Even the money that might be made by newspapers from paid advertising for such big events is not forthcoming, for the reason that the only attendance desired is that of other square dancers, who hear about the event in their own press. So we don't bother the papers, and they don't pay any attention to us—a sort of vicious circle.

Why Be Concerned?

But why does this news black-out bother square dancers, you might ask. Why worry? Well, usually we don't. We just figure we know something they don't and we feel superior. But there comes a time in every square dance club when you decide you need a few new members, and decide to sponsor a class. You review in your mind the few friends you have left who are not square dancers, and you

approach them with a view of enrolling them in the class. It is always a shock to find out that they have either never heard of square dancing, or else have it confused in their minds with the clog-step stuff they see on TV or with folk dancing. That is when you begin to wish for a little more of the right kind of publicity.

Everybody knows what golf is, and has a pretty good idea of how long it would take to learn to play, and whether or not it was the kind of game they would like to play if they had the time. But very few people even know that there *are* square dance classes, and that a couple, even past middle age, can enroll and learn with other novices, rather than having to get out on the floor with experts and be embarrassed. If they have heard of it at all, they probably think it will be either too exhausting or too corny—whatever that means. They have no concept of the long-term pleasure, once you have passed the learning stage, that can be yours—of the evenings of gentle exercise, to stimulating music, with a bunch of friends who really *want* you with them, and of the exciting vista ahead if you want to go further with it.

Do you like organizing things? You can be a promoter yourself and help keep things going. Are you an extrovert who likes to be in front of a mike? You can learn to be a caller and be even more in demand. And if you just like people, and lots of them, you can travel all over the world and dance with different groups everywhere, because they all dance about the same way now, and they will all be glad to see you. People don't know these things about square dancing, and it seems too bad. I wonder how we square dancers can tell them.



IS THIS A SPORT?

IS THIS A SPORT?

Sports Illustrated, back a number of years, raised this question and quoted the dictionary definition, "a sudden spontaneous deviation or variation from type (Biol.)." Certainly, in many ways square dancing fits the requirements of being a sport and undoubtedly this is exactly the way many accept it.

SQUARE DANCE CLINIC FOR RECREATION LEADERS



A "MODERN SQUARE DANCE" CLINIC held last spring attracted over 300 physical education teachers and recreation leaders attending the National Convention of the American Association for Health, Physical Education, and Recreation at the Sheraton-Park Hotel in Washington, D.C.

The clinic, conducted by Dr. Thomas Evaul of the American University, was designed to introduce teachers to modern basics and music, and to demonstrate to them teaching techniques they can use in their own school or recreation programs.

Copies of *The Basic Movements of Square Dancing* and *Sets in Order*, which were con-

tributed by Sets in Order for this occasion, were distributed to the participants at the conclusion of a two and a half hour instructional session.

The enthusiastic response to this program and to the books indicates the great necessity for material and instruction designed to meet the needs of the non-professional caller who is responsible for introducing square dance to both youths and adults in his program. Here may be a point from which hundreds more people may find a continuing hobby for themselves.

OLD TIMER BOWS OUT

The grand old man of square dancing, George (Pop) Singer, passed away at his home in Tucson, Arizona, in November. Pop, who must have traveled at least 100,000 miles to attend square dance conventions and festivals nationally, was 96. He was born March 17, 1868, near Johnson, Pa.

His father was an old time fiddler and young George used to follow him to the various square dances in the county. As nearly as he could remember, he started in square dancing when he was ten years old.

A much honored square dancer, both in his own home state and at National Conventions across the country, Pop leaves behind him a family of sons, daughters, grandchildren and great-grandchildren, all square dancers. He will long be remembered for his happy approach to this activity and for his everlasting youthfulness.



"SNOW BUNNY" SQUARE DANCING



By Margaret McCarthy—Goose Bay, Labrador



I HAVE MADE a surprising discovery; people anywhere on this good earth are much the same. Here we are, stationed in Goose Bay, Labrador, where the winter lasts about 8 or 9 months of the year. The snowfall is about 200" a year and the only months we don't have snow are usually July and August. The temperatures range from about 30 degrees below zero to a balmy 70 during our summer. This past week has been really warm for the (spring) season with the temperature clear up to 44. The snow banks that covered the first floor windows now are melted down to where sunlight fills the rooms.

But back to my discovery. Along the main street of our town which is called Happy Valley, the snow had melted back from the sides of the road, leaving the sandy shoulders exposed and there were the children, frisky as you please, playing hopscotch and marbles. The temperature was probably 25 degrees above zero. They might have been in Texas or Maine—even here in Labrador the children's leisure time is occupied about the same.

And square dancers are the same wonderful people, the world over, I do believe. Our club, the Goose Steppers Square Dance Club, meet once a week in the base school all-purpose room and have our refreshments in the home economics room after the dance. The Goose Steppers also have a monthly television show.

We are on Station CFLA-TV for a half hour on first Wednesdays of the month. We have classes on the Royal Canadian Air Force side on Tuesday nights. (The USAF and the RCAF have a joint runway that separates the two bases—or divides the base). We have members from both groups dancing on both sides regularly. We regard the runway between like a freeway or toll road that must be meant to keep us abreast of the outside world—and to indicate where to stop the snow removal.


We recently held our second annual picnic. We danced on Terrington Basin on about 9 feet of ice. We then danced in 8" of snow which a bulldozer had leveled some to make moving without snowshoes possible. This qualified us for the Penguin and Snow Bunny badges. For a little something extra we built a fire in a large portable barbecue bowl, minus legs, which warped from the heat inside and the ice on the bottom and we roasted franks and marshmallows and heated some beans.

The temperatures were below freezing, the wind was 15 mph gusting to 25—and we were out for three hours. So you see how one can become acclimated and enjoy square dancing anywhere. We had 32 club members present, plus another 25 friends and children.

Goose Steppers Square Dance Club members dance, well-bundled, on snow and ice at Terrington Basin in Labrador.



14th national SQUARE DANCE convention



MANY SHINING BITS of planning are being diligently polished to reflect a perfect whole at the 14th National Convention in Dallas, Texas, on June 24-26.

For instance, Jay Griffin, Director of Grand Marches for the convention, has arranged that the celebrated — and glamorous — Kilgore College Rangerettes, a precision marching and drill team, will lead the Grand March to open officially the Fabulous 14th in Dallas.

Further, Bill and Betty Hagadorn of Kirkwood Lodge in Missouri, who conduct busy square dance institute sessions every summer, will have their big ROKLA Party in Dallas on June 23. Here hundreds of their institute alumni may visit, relax and get ready for the big "do."

Cecil and Rema Smith, Vice Chairmen of Round Dancing and Education report that the spacious and beautiful Grand Ballroom of the Statler Hilton Hotel — with a hardwood floor, yet! — will be the scene of the Trail End Round Dance and will be programmed for the three convention evenings and after parties. Also in the round dance category Panel Directors Aubrey and Peggy Tuttlebee and Round Dance Clinic Directors Ben and Vivian Highburger, are lining up many well-qualified and popular round dance instructors to present a good program at the convention. Joe and June Chapman are Directors of Programmed Rounds.

Jim Hilton of California has been contracted by George and Edythe Rogers, Vice Chairmen of Facilities, to provide the best in sound.

Cities on all points of the compass are making big plans for en route dancing in the form of trail-in, trail-end and trail-out as well as just plain trail dances. A complete list of these dances should be forthcoming shortly from Bill

and Margaret Campbell, Coordination Chairmen.

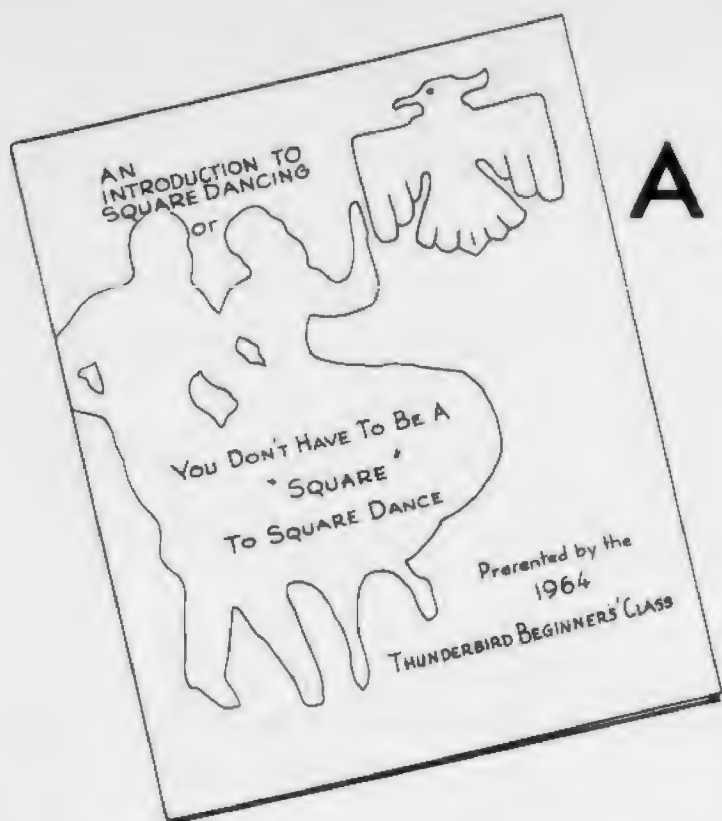
Ned and Ruth McGuire, Vice Chairmen of Special Activities, have several tours and programs lined up to keep pre-teens and teenagers happy and busy, at nominal cost.

Dallas dance visitors who want to attend the after party rodeo at the Live Stock Coliseum, are advised by Glen and LaVera Vowell, Vice Chairmen of Special Events, to get their reservations in as early as possible. Also, a few more exhibition groups can be programmed if they will act quickly.

General Chairmen Roy and Lee Long have released the following news concerning Convention workers: Manning and Nita Smith have been named as General Advisors; Bob and Becky Osgood will serve as Special Counsel; Chet and Billie Ferguson of Oklahoma City will direct Panels; Ted and Betty Keller are Vice Chairmen of Square Dance Programming and Education.

The latest word on the square dance commemorative stamp is that Lee Long recently attended a luncheon honoring Postmaster General John Gronouski, in Dallas. She spent some time discussing the stamp with Mr. Gronouski and his Special Assistant, Ira Kapenstein. Both gentlemen were aware of the tremendous petition push which has been made to have such a stamp issued at the time of the Dallas Convention. The word was encouraging but not confirmatory, so more work on the petitions is in order.

Anyone wishing to contact any one of the committee workers mentioned above may write them at P.O. Box 8068, Park Cities Branch, Dallas, Texas 75205. The same address is used for registrations. If you haven't filled out your pre-registration form yet, you'll find a copy bound into the center of this issue of Sets in Order. Don't delay, send it in today. For additional pre-registration forms, write to the Dallas address or to Sets in Order, 462 N. Robertson Blvd., Los Angeles, California 90048.



THE THUNDERBIRDS PRESENT A SALES PROGRAM FOR SQUARE DANCING

EVERYBODY SQUARE DANCES

CATEGORY	FROM	TO
Age.....	9.....	90.....
Sex.....	Male.....	Female.....
Physical		
Condition.....	Athletic.....	Paraplegics.....
Occupation.....	Executives.....	Laborers.....
Financial.....	Rags.....	Riches.....
Personality.....	Friendly.....	Friendlier.....
Musical		
Appreciation.....	Beethoven.....	Beatles.....
Hep Condition.....	Square.....	Quite Unsquare.....

DOWN IN LAKESIDE, California, not too far from San Diego, an energetic group of square dancers known as The Thunderbirds, put into operation a plan for bringing newcomers into the square dance picture. "Heart" of their promotional program is a twelve-page mimeographed booklet designed to get the interest of the non-dancer.

Created to stimulate curiosity, answer any questions a non-dancer might have conjured up, the booklet starts out with an introduction to modern square dancing. Here are a few quotes:

Square dancing is a rhythmic expression performed by groups of four male and female couples as directed by a "caller." The exercise is of moderate speed and generally made up of "Tips" of approximately six minute duration, separated by breaks of about equal time. The Tips usually consist of two calls; a Patter call and a Singing call. The former is a sequence of directions known only by the Caller, and is more or less adlibbed as he sees fit. The Singing call is just that, with the record furnishing the melody of the often modern song and the Caller furnishing the lyrics; the words being dance directions.

It has been said that everyone should dance. Perhaps you owe it to yourself and/or your partner to try Square Dancing.

WHO SQUARE DANCES?

It would be much easier to answer the question, "Who doesn't Square Dance?" for we feel sure there is no recreation that includes a broader scope in the way of age, physical condition, occupation, financial condition, and amount of education than that of Square Dancing. The only area we know of that is limited in range is that of general friendliness.

A survey in recent years placed the number of Square Dancers in San Diego County at 6,000. There are two Associations and a Federation, with approximately 95 clubs and 50 callers, with Square Dances every night in the week. In fact, on a Friday or Saturday night you have a choice of 24 dances in easy striking distance. California is estimated to have 108,000 Dancers and was recently host at the National Square Dance Convention where 15,000 dancers met for four very pleasant days.

Above all, keep in mind that square dancing is FUN, you don't have to know anything about dancing, and you don't necessarily have to be a "Square" to Square Dance.

* * *

From here the little booklet lists ten advantages derived from square dancing. This includes such items as beneficial exercise, friendliness, etc. Next, the Thunderbird club and class idea is described with its starting dates, times of class meeting, etc. Two enrollment forms are included in each booklet and, as a closer, one page contains a complete map of how to get to the Veterans Hall, site of the Thunderbird classes.

This is an excellent example of one club's dedication and points out a possibility for other clubs to follow. Handing these booklets out at a square dance exhibition or "exciter dance" or even providing club members with copies to distribute to their non-dancing friends, provides an excellent method of distribution.

STYLE SERIES:

OUT-OF-POSITION (What to do?)

DECISIONS, DECISIONS, DECISIONS. Quite frequently in today's square dancing the uncertainty of what move to make next is decided for you by the caller. There are, however, certain "rules of the road" we learn as beginners that tell us what to do under certain conditions.

For instance, when promenading there is a generally accepted rule that if at the start of the promenade we are less than half the distance to home, we should promenade past our home position and continue on completely around the square. (See next month's Style Series.) This of course is designed to avoid the one-step promenades or the complete disregard of a promenade when we meet our partner just a few feet from home position. Invariably, some character will decide to "freeze" at home base while the rest of the dancers crash into, steer around or cut in front of *our hero*.

The topic for this little sermon, however, has to do with the instance of dancers left out of

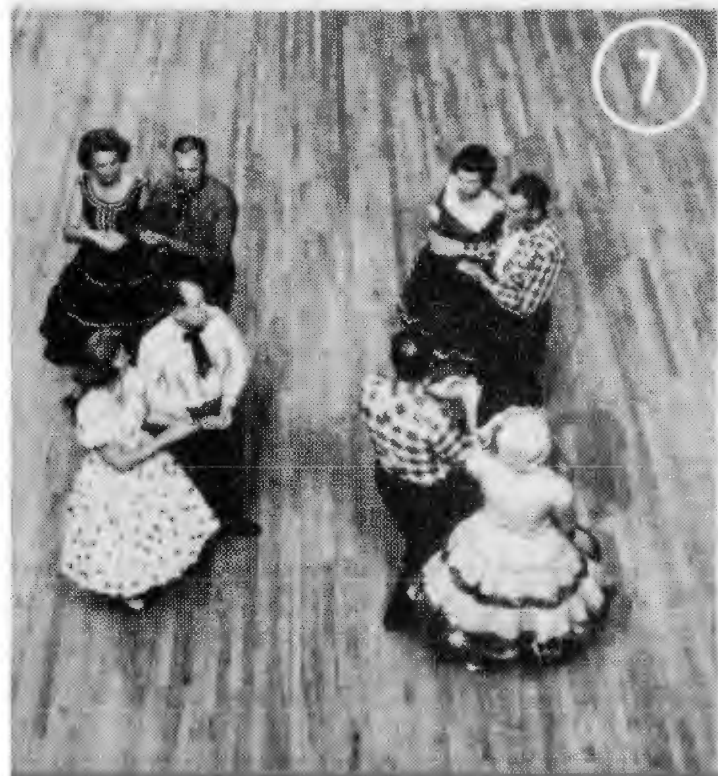
sequence. Let's suppose that Figure 1 (1) represents the normal home position for our square and that somewhere along the line, after weaving through a series of patterns, we find that either through an error on the part of the caller or a goof we brought upon ourselves, instead of being in our normal positions (2) as we promenade home, couples 2 and 4 have now become transposed (3). What to do?

Of course, one simple solution as our head couples stop in their normal position would be for the side couples just to stop (4) squared up in the set but across from their normal starting position.

Or—they could pile into the already stopped head couples (5) and herd them a quarter of the way around the square (after all, it might have been the heads that were out of position in the first place).

Or—without stopping the sides could simply move into the center of the square, ignore the head couples (6) and promenade to their correct positions in the square. What is your preference?

Situations have a great deal to do with decisions of this type. There might not be time for the side couples to relocate themselves and, figuring that the whole thing was a mistake anyway, they could just relocate at the new positions and carry on the dancing from there.





However, among the many we have questioned, it seems to be the opinion of the majority that if at all possible the dancers should return to "home" position so that they have a fair chance of ending in the proper spot.

Of course, the caller catching himself in time with a possible out-of-position error where he has left two opposites in the wrong spot can reach into his bag of gimmicks and come out with at least one solution. If executed smoothly enough, it may correct the dancers without their even knowing that a problem had existed.

Here, of course, is one of the simplest remedies. The caller, noting that his dancers are out of position (7) quickly tosses in the call, "Don't stop, don't slow down, just keep on promenading round."

The sides wheel around (8) to face the couple behind them (9) then cross trail thru (10) allemande left with the original corner (11) and meet partner (12) for a promenade or right and left grand, etc.

Oh, it's all in the day's work for the caller, but it's nice to know, when you are a dancer, just what's expected of you, isn't it?



THE NAVY TAKES TO SQUARE DANCING

WHETHER LAND BASED or afloat, the Navy, wherever it may be, seems to squeeze in a bit of square dancing. This was quite evident during recent months with two separate projects, (1) afloat in the Pacific and the other (2) land based in the Caribbean.

The seagoing variety was held several months ago on the USS Targeteer (YV-3), known as "the world's smallest aircraft carrier." Caller for the Family Squares of San Diego, Don Pfister, Lt USN, also Commanding Officer of the Targeteer, together with his men, served as host to the square dancers. A good part of the time was spent in observing demonstrations of drone aircraft operations and a special barbecue but they managed to get in a good taste of their favorite "off-duty" activity, square dancing.

* * *

Being designated one of the world's "trouble spots" doesn't seem to deter service personnel and their families stationed at the Navy Base in Guantanamo Bay, Cuba, from pursuing a

Members of the Gitmo Swingers Square Dance Club, Guantanamo Bay, Cuba, take time out from an evening of square dancing fun on the Base.



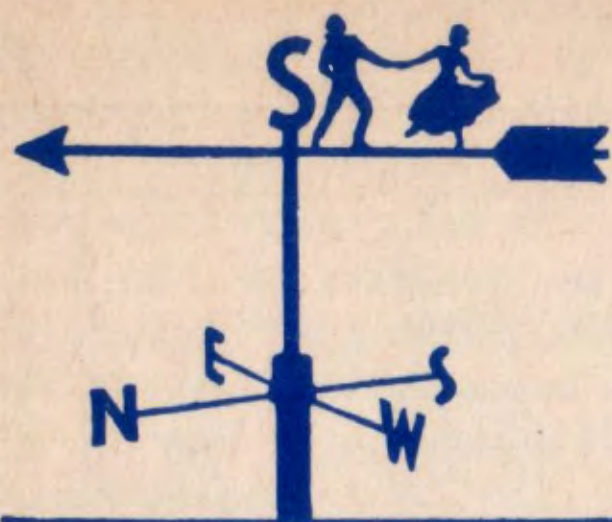
Guests, officers and men of the USS Targeteer enjoy square dancing on board.

"normal" square dancing activity.

Even with Castro on the other side of the fence, the Gitmo Swingers Square Dance Club and their caller, Jerry Higdon, Ens USN, manage regular sessions loaded with high level fun. As recently as last December, thirty couples were in the midst of lessons. Not long ago the club was invited to dance and demonstrate square dancing at a big affair for Navy couples. This was held at Morin Center, which is the local base family area. As a special feature of the evening's enjoyment, the group danced to "live music" provided by a combo made up of fiddle, two guitars and a bass — all local talent calling themselves the Country Gentlemen.

The success of this evening and other promotions have put square dancing high on the list of Base fun, proving once again that wherever you may find yourself and under almost any conditions, square dancing will somehow creep into the picture.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Oklahoma

Howard Thornton and his train-riding friends are cooking up another trip for square dancers, to chug off right after the 14th National Square Dance Convention in Dallas next June. This one is international in flavor and is in addition to the annual train trip which Oklahoma dancers make to wherever the National Convention happens to be. Dancers may take both trips—to Dallas for the Convention—and then on to Mexico City for a train-riding South of the Border "trail-out" party. For specific information write Howard Thornton, 2936 Bella Vista, Midwest City, Okla.

Illinois

The Midwesterners and Prairie Schooners are having their 2nd Annual Swingaree on February 21 at the Flick-Reedy Corp. in Bensenville, with facilities donated by the company. Callers will be "Doc" Adams, Pat Braffett, Ed Hempel, Lenny Roos, Bill Shymkus, Gene Tidwell and Jerry Whitebread. Write Roger Lambert, 1049 Richard Ave., Berkeley, Ill. for details.

Nebraska

Bill Burkpile, caller-instructor for the Wings and Swings Club at Offutt AFB, Omaha, retired from the Air Force on January 31. He and taw Evelyn will move to Nashville, Tenn. Bill has stimulated Wings and Swings to top form during the 3½ years he has been calling for the club, in addition to other square dance activities in the area. His Nebraska friends say, "We trust Bill's talents to Nashville; use them well."

—Wm. Whitney

Nebraska square dancers are grateful to the Drifters Square Dance Club in Temple City, Calif., for the float they created to represent Nebraska in the Parade of States at the 13th National Convention in Long Beach.

Omaha may yet set a record for square dance romances. At least Merry Mixers are doing their part. In 1963, Betty Barthel and Tom Keenan were married after square dance classes. The following year Gloria Thompson

and Jerry Thomas were married. Marge Uzda-winie and Ed Thompson have set their wedding date for April and two engagements have been announced—Sandy Strasser's to Glenn Fischer and club president Mary Gerken's to Tom Rinker. Must be something in the air...

New officers of the Omaha Callers' Assn. are: Dicon Tice, President; Earl Stearns, Vice-Pres.; Leonard Bybee, Secretary, and Ava Sivinski, Treasurer.

—Arlene Lapham

Harolds Squares announce their 9th Annual Mid-State Festival for February 28 at the City Auditorium in Columbus. The Round Dance Workshop will be under the leadership of Dena and Elwyn Fresh of Wichita, Kansas, and Max Forsyth of Indianapolis will conduct the Callers Workshop. Max will also share the evening program with Harold Bausch of Leigh.

—Frank Black

Indiana

The Midwest Callers Assn., with headquarters at Danville, will sponsor an All Nighter Dance on February 6. Basil Pickett will MC and guest callers are welcome. The dance will be held in the Riley Ballroom of the Claypool Hotel in downtown Indianapolis. Persons desiring overnight reservations may write directly to the hotel.

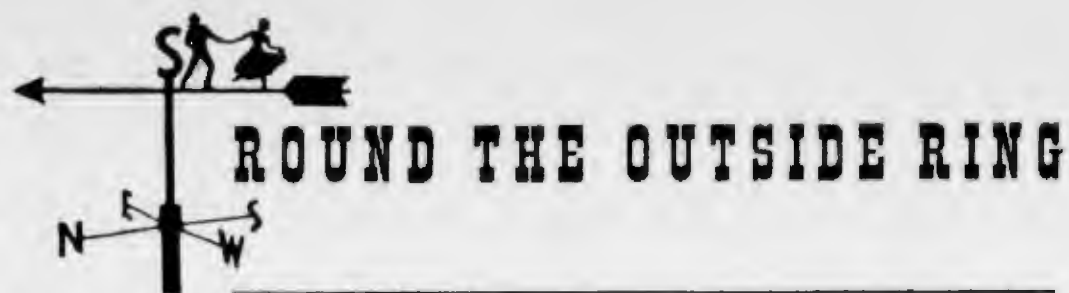
Missouri

The Wheel and Deal Square Dance Club of Springfield will hold its Annual Spring Festival on April 24 at Pythian Castle Hall in Springfield. Callers will be Tom Melrose, Bob Settle, Warren Spears and Butch Fooockle. This might be termed "caller-sampling" as all of this list are scheduled to return for solo engagements later in the year.

—Joe Reid

New York

More romance—and it isn't even Spring. The first wedding in the present Starduster Club of Long Island took place a week before the club was scheduled to dance. Tony Pugliesi and Isabella Mercurio, the newlyweds, tried to keep their secret but the word got out, and club members, to make them "official," square-



dance-wise, went thru the whole routine of wedding cake, vows and ceremony. Caller Dick Jones wound up the dance with a special Wedding Bells Square; the happy couple donned veil and top hat, respectively, and were escorted across the hall between lines formed by the 10 squares of dancers present. After they had taken their "square dance marriage vows," they were presented with heart-entwined badges and a superb wedding cake, which was cut with appropriate ceremony. The Pugliesis will not soon forget their "double wedding," civil *and* square dance! —Gladys Ross

The Third Annual Spring Tonic is planned for March 14 at Treadway Inn, Niagara Falls. Dan Dedo and Joe Reilly are the callers involved; Gene and Mary Kinsley will be in charge of rounds. Write to Joe Reilly, 239 Schuele Ave., Buffalo, N.Y.

New Jersey

After 22 years of service, caller Mac McGuire has retired from the military and is now living in Mt. Holly. Needless to say, altho' he found the town barren of square dancing when he arrived, Mac has already started working on promotion for local dancing. He has been calling for clubs in the Trenton-Camden area and has plans for a class at Fort Dix. He has also found some ex-dancers from overseas around Fort Dix and McGuire AFB and is putting on a personal campaign to get them started dancing again.

British Columbia, Canada

Vernon's Fifth Annual Winter Carnival Square Dance Jamboree will be held this year on February 12-13. Vaughn Parrish of Boulder, Colo. will call for the Saturday night dance in the Senior High School Auditorium.

—Bob Nelson

California

United Square Dancers Assn. of Bakersfield, host for the 1965 California State Convention, has planned many fine events for the dancers' pleasure. Top moderators will be on hand for panels, style shows and question and answer programs. There will be a free parking area at the Fairgrounds, site of the Convention, for 10,000 cars and self-contained trailers, plus free parking on the streets of the city. Free

baby sitting will be provided right on the Convention grounds; there will be a hospitality room for Mr. and Mrs. Square Dancer plus a check stand to eliminate lost purses and wraps. Food stands will be available at the Fairgrounds—and oh, yes, callers and round dance instructors form an imposing list. Date of the 12th Annual State Convention is May 21-23.

—Joan Smart

On November 21 Cow Counties Hoedown Assn. hosted the Council of California Square Dance Assns. at their quarterly meeting in the Orange Showgrounds Cafeteria, San Bernardino. Heads of associations form the State Advisory Board for the State Convention and this group convened at 1:30 P.M., with Ken Ulery, 1965 State Convention Chairman, presiding. Ken gave a resume of progress to date and various aspects were discussed. The Council Meeting itself got under way at 2:10 P.M., with Cow Counties President, Gil Taylor, presiding. Every one of the California Associations who are Council Members was represented, something of a record. The Hi-Desert Association, covering generally the Mojave-Antelope-Lucerne Valley sectors, was accepted to Council Membership, bringing the list to 15. San Diego Junior Square Dance Assn. (comprising a teen group) was accepted as an associate member of the Council. Other business discussed included amendment of By-Laws. Evelyn Ball of Lemon Grove was selected as Council Secretary to replace Beth Morgan who has done such an outstanding job for the past several years.

A most important discussion ensued on possible Council action to help combat "drop-outs," small classes, etc., which seem to be prevalent on the California scene. Roland Smock was appointed head of a committee to investigate and suggest action on this phase.

Bill Barton of A-Square-D gave a resume of his association's organizational set-up, this a forerunner of similar presentations at each Council meeting, its purpose to familiarize the Council with operations of its member associations. The business meetings were followed by dinner in the Cafeteria, with tables decorated in the orange and brown colors of fall, and evening dancing was enjoyed later.

The Rockin' Teens of Artesia celebrated their 2nd Anniversary in November at a special dance with M.C. Kenny Hare... Yak 'n' Teens of Gardena held a box social "with a

ROUND THE OUTSIDE RING

difference"; the boys brought the boxes!... Sam Martin is instructor for a new class for teens and pre-teens sponsored by the Roarin' Teens which began last November in Colton and Swing 'n' Teens of Ontario also sponsored a beginner class, with instructor Chuck Bell... Cecile Grogan is the new president of the Teen Age Assn.

—Charles Naddeo

Ontario, Canada

On January 25 dancers squared 'em up with Earle Park of Yorkton, Sask., at the Seaforth Whirl-A-Ways January Jamboree. Because of limited floor space in the high school where the action was, dancers were asked to forward a dollar ahead of time to the club's secretary, making a kind of reservation for dancing space.

—Bruce Coleman

Florida

Plans are under way for the Ocean Waves 3rd Annual Summertime Square Dance in the Grand Ballroom of the Fontainebleau Hotel in Miami Beach, over the July 4 holiday weekend. The caller program will feature three of the nation's headliners, including Singin' Sam Mitchell, who was also featured in 1964. For more information write Morey Hertzog, 1480 Cleveland Rd., Miami Beach, Fla. 33141.

Virginia

Merrimacs of Norfolk started the new year with their 1st Winter Jamboree on January 23. Callers were Ray and Betty McVay from Indianapolis, Ind.

—M. McKinney

Kentucky

In May, 1964, the Corbin Dudes and Dolls Square Dance Club was organized from a class

taught by Ed McFadden of London (Ky.). When formed the club had 17 couples, now has 29 and soon expects to welcome 12 more. This in a town of 1600 population is remarkable and encouraging growth. Much of the success can be attributed to the enthusiasm of the caller, Ed and his wife, Joy. Ed also calls for London Squares and Somer-Sets and holds down a full-time job in the London Post Office.

—Robert Witt, Jr.

Colorado

Committees are working hard on a square dance "do" in the Rocky Mountain Region, the Colorado State Festival on June 4-5 in the Denver City Auditorium. Featured callers will be Tex Brownlee and Beryl Main, plus local and area callers. Rounds will be conducted by the Bryce Hendricks, Phil Sterkers and Harry Shermans. For further information contact Walt Lostroh, 3435 So. Emerson St., Denver, Colo.

—Joe Kerby

The Colorado State University Aggie Haylofters extend a cordial invitation to square dancers to come to their 18th Annual Square and Round Dance Festival on March 19-20. Dancing will begin at 8 each evening and the round dance workshop will be held on Saturday at 2 P.M. MC's will be Manning and Nita Smith; the place, C.S.U. Student Union Ballroom, Fort Collins, Colorado.

Denver Callers Assn. instituted a Beginner Callers Clinic in December to help those interested in learning to call. It was set up for 6 lessons and covered elementary basics. President Jim Moore appointed instructors Paul Kermiet, Butch Pritchett, Beryl Main, Don Franklin and Jack Halfacre to lead the new callers. A spring session is scheduled for experienced callers, to be led by a national leader in the field.

—Jack Halfacre

Meet the record-breaking square dance graduating class in Maine. Sponsored by the Acadian Belles and Buoys of Mt. Desert, some 157 dancers—69 teenagers and 88 adults—received their diplomas at the Bar Harbor Casino. Hillie Bailey was instructor.



As A ^{NEW}
^{OLD, or}
^{POTENTIAL} Caller

How Much Do You Know About Calling?

Ed Gilmore
Caller-Coach
Yucaipa, Calif.



AS A CALLER — regardless of whether you call once each month or every night — you have a tremendous responsibility to your dancers. In your hands lies the opportunity to bring the joys of American Square Dancing into hundreds of lives. How imbued with the true spirit of square dancing these dancers become depends to a large part on your ability as a caller, teacher, diplomat and salesman.

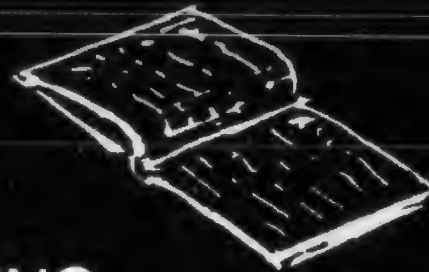
No one can make you become a good caller! Your ability depends entirely on what you put into the activity. By studying, by practice and by honest endeavor you can improve, no matter how good you may be at the present time. It's true that the most proficient callers never stop learning. It's also true in this activity of ours that nothing beats actual experience.

For an unbeatable experience aimed at self improvement may we once again recommend to you a special CALLER'S COURSE to be conducted by the one and only Ed Gilmore (caller-teacher-lecturer-author and recording artist) at ASILOMAR. The five-day course will be conducted in conjunction with the regular summer Asilomar Square Dance Vacation Institute, July 25 through July 30, 1965. Attendance at the course will be limited to allow time for individual coaching.

Enjoy a wonderful square dance vacation and, at the same time, add a bit to your knowledge and ability as a teacher and caller. For particulars write to **CALLER'S ASILOMAR, c/o**

Sets in Order

462 No. Robertson Blvd., Los Angeles, California 90048

*February 1965*

VARIETY IN PROGRAMMING doesn't necessarily mean new material. As a matter of fact, as George Elliott points out in this section each month, variety means fresh, new approaches using material available and already known to the dancers. Try these varieties of Around One and Around Two and see what he means.

Forward eight and back with you
One and three a right and left thru
Same ladies chain
Turn the girl and roll away
Then circle up eight while you're that way
Four men pass thru and turn right single file
First around two, the next around one
Find old corner, left allemande

One and three go forward and back
Same four pass thru, turn right single file
Lady round two, gent around one
And line up four
Forward eight and back once more
Diagonally, those who can a right and left thru
Turn the girl and roll away
Forward eight and back that way
Pass thru and turn back, star thru
Now circle four go just halfway
Outside four dive thru, a right and left thru
Same ladies chain
Now pass thru to a left allemande

Two and four go forward and back
Same ladies chain
Turn the girl and roll away
Then circle eight
Circle left on the same old track
Girls go forward and then come back
Same four square thru go five hands
Five hands and when you're thru
Both turn left single file
First around two, the next around one
Find old corner left allemande

One and three go forward and back
Same ladies chain
Turn the girl and roll away
Circle up eight while you're that way
Four ladies pass thru and turn left single file
First around two, the next around one
Find old corner, left allemande

One and three go forward and back
Same four square thru three-quarters round
When you come down
Both turn right single file
Lady around two and gent around one
Join 'em and line up four
Forward eight and back once more
Pass thru and wheel and deal
Now a double pass thru
Outside four turn back and star thru
Bend the line and do a right and left thru
Then star thru, pass thru
Find old corner, left allemande

One and three go forward and back
Same four trail thru
Turn to the right go single file
Gent around two and lady around one
To an eight hand ring
And circle left with the dear little thing
Fold the girls in front of you
Star thru and promenade (with corner)

Forward eight and back with you
Two and four a right and left thru
Same ladies chain
Turn the girl and roll away
Circle up eight while you're that way
Four men go forward and back
Same four square thru five hands
Go five hands and when you're thru
Both turn right single file
First around two, the next around one
Find old corner, left allemande

ZL

One and three you bow and swing
Go round and round with the pretty little thing
Then promenade the outside ring
Go all the way around
Then two and four do a right and left thru
Head ladies chain right
New side ladies chain across
One and three do a half sashay
Go up to the middle and back that way
Same four pass thru and turn right single file
He around two and she around one
Join 'em and line up four
Forward eight and back once more
Now pass thru
Join your hands and the ends turn in
Box the gnat across the land
Pull 'em by and allemande left

OFFSET

By Harley Smith, Covina, California

Four and one go right and left thru
Turn on around and when you're thru
New first couple go across the floor
Star thru the couple there
The ladies chain and turn 'em there
Side go forward, join that line
Go forward eight and back you reel
Pass thru then wheel and deal
Inside ladies chain across
Finish it off with a half sashay
Make a U turn back
Left allemande

MORE FLOTSAM

By Al Gottlieb, Van Nuys, California

One and three do a right and left thru
Turn your girl to a Dixie chain
Straight across then both face right
Back away to a line of four
Go forward and back then pass thru
Wheel and deal, face your partner
Back away, pass thru, wheel and deal
Double pass thru, first two left
Next two right, star thru
Outside two Frontier whirl
First two left, next two right
Right and left thru, pass thru
On to the next square thru three-quarters round
On to the next, cross trail
U turn back and pass thru
On to the next, star thru, pass thru
Allemande left

SINGING CALL x

I STILL GET JEALOUS

By Bob Yerington, Muscatine, Iowa

Record: Kalox 1039, Flip instrumental with

Bob Yerington

OPENER, BREAK and ENDING

Join eight hands circle left around you go
Turn the partner left now the corner right
you know

Partner left go full around, girls star right
and then

Three-quarters round go to the corner, left
allemande

Grand right and left around the ring you roam

Meet the partner promenade on home

I know a little secret you didn't know I knew

I still get jealous cause it pleases you

FIGURE

Four ladies chain three-quarters to the corner boss

Turn that girl and chain her straight across

Heads go up and back square thru across you run

Go all the way around the ring and do an
eight chain one

Left allemande, walk on by your own

Swing the next and promenade her home

I know a little secret you didn't know I knew

I still get jealous cause it pleases you

TAG: Swing this girl or she'll be jealous too

SEQUENCE: Opener, Figure twice for heads,

Break, Figure twice for sides and Closer

FAST START

By Larry Bannister, Sarasota, Florida

With the lady on the right do a half sashay
With the lady on the left just whirl away
With the lady on the left do a left allemande
And here we go, right and left grand

LOST AND FOUND

By Bob Cathcart, Ottawa, Ontario, Canada

One and three go right and left thru
Turn the girl like you always do
Square thru the other way back
Four hands around on the inside track
Circle up four you're doing fine
Head men break you've got a line
Move eight to the middle and back you reel
You're going to pass thru, wheel and deal
Double pass thru
Both couples promenade left
Keep on going around that set
Head gents and the girl with you
Just wheel around and swing thru
Balance up and back like that
Opposite lady box the gnat
Square thru the other way back
Five hands around and here we go
Allemande left with the corner Joe

TWIRL MAN

By Julius King, Lexington, Massachusetts

Four ladies chain across the set
Turn 'em around, not done yet
Heads forward back to town
Square thru three-quarters round
Separate around just one
Into the middle still not done
Circle once around the world
Those in the middle Frontier whirl
Dive thru, Frontier whirl
Allemande the old left hand
Here we go right and left grand

HOW DO YOU DO

By Joe Johannson, Transcona, Manitoba, Canada

Promenade but don't slow down
One and three wheel around
Star thru, dive thru, pass thru
Square thru four hands around
And hear me shout
Lines of four facing out, wheel and deal
Double pass thru
First two left, next two right
Star thru the first in sight
Go right and left thru
Turn 'em around and dive thru
Pass thru and box the gnat
Shake hands go right and left grand

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

STANDARD BASICS

DIXIE LANE

By Monty Montooth, Fayetteville, North Carolina
To the right the head two ladies chain
Turn 'em boys gone again
Sides right and left thru across the way
Turn right back with a half sashay
Heads forward come on back
Cross trail, turn right back
Square thru in the middle of the night
Three-quarters round then both turn right
Go round one to the middle again
Dixie chain on down the lane
Ladies go left around that man
Two gents turn back and shake hands
Don't just stand, just pull 'em by
Left allemande

JUST KEEP MOVIN'

By Dan Schmelzer, Torrance, California
One and three square thru
Four hands around in the middle you do
Square thru with the outside two
Count four hands you're still not thru
Forward out and back you reel
Just as you are wheel and deal
Double pass thru, first couple left, next go right
Star thru with the first in sight
Then a half square thru
Bend the line, go up and back
Double star thru across the track
Then bend the line, box the gnat
Right and left thru the other way back
Square thru three-quarters round
Bend the line when you come down
Star thru, dive thru, square thru three-quarters
Half square thru with the outside two
Wheel and deal two by two, double pass thru
First couple left, second one too
All promenade left two by two, don't slow down
One and three wheel around, right and left thru
Come right back with a Dixie chain
Girls turn back, left allemande

HEAVENLY CROSSOVER

By Ken Laidman, Powell River, B.C.
Side two couples a right and left thru
Turn your girls and chain 'em too
Number one stand back to back
With your corners box the gnat
New head couples cross trail thru
Round one make a line of four
Forward eight and come on back
Pass thru across the track
Ends cross over, centers turn back
Star thru in front of you
Separate and make two stars
One like Venus, one like Mars
Once around you're off to the races
Meet her again and change places
Once around, you're off to the races
Meet her again and change places
Once around and this time
Pick up your own with an arm around
Star promenade, don't stop, don't slow down
Head couples wheel around, make lines of four
Pass thru and cast off three-quarters round
Cross trail, left allemande

STAR LIGHT

By Pete Sansom, West Palm Beach, Florida
Heads square thru three-quarters now see
Sides divide and box the flea
Star left one time around
Heads to the middle right hand star
Go once and a half to the other pair
Left square thru four hands you see
Four facing out wheel and deal
Centers square thru three-quarters round
Make left hand stars with the two you found
Gents reach back, swing thru
With the girl you meet, box the gnat
Right and left thru the other way back
Join hands circle half, dive thru
Pass thru, left allemande

SINGING CALL x

HURRY, HURRY, HURRY

By Dick Leger, Warren, Rhode Island
Record: Top 25090, Flip instrumental with
Dick Leger

FIGURE

Head two ladies chain across and couples one
and three
Lead to the right and circle four, make a line
you see
Go forward up and back with you and then
pass thru
California twirl and the same two ladies chain
(straight across)
The same four cross trail, a brand new corner
swing
Join your hands and circle left, we've got a
brand new ring
*Ladies in, men sashay, by that corner go
Ladies in, men sashay, walk on your heel and toe
Allemande left your corner girl, grand right and
left the ring
When you meet your lady fair do sa do and then
Take your corner lady and you promenade her
home
You'd better hurry, hurry, hurry, hurry home

BREAK

Four little ladies chain across and turn them
left around
Join your hands and circle left, go walkin' round
the town
*Ladies in, men sashay, walk on your heel
and toe
Ladies in, men sashay, you go, man, go
Allemande left your corner girl, grand right and
left the ring
When you meet your corner lady, well, there
isn't time to swing
Promenade your honey, go walkin' right back
home
You'd better hurry, hurry, hurry, hurry home

*Gents walk by corner (four counts) as ladies
go forward to the center and back (four
counts). For variety in break use "men in,
girls sashay, to the left past one man, etc."

SEQUENCE: Figure twice, Break, Figure twice

A CHALLENGE

NONE BUT YOU

By Dottie and Jules Billard, Washington, D.C.

Record: Belco 210

Position: Facing with lead hands joined for Intro, Closed pos for start of Dance

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Fwd Waltz, 2, 3 (W twirls RF); Fwd Waltz, 2, 3 (Sweep W in Front to Closed pos);

With lead hands joined wait two meas; twirl W RF as M waltzes fwd in LOD L,R,L; sweep W in front to CLOSED pos M facing LOD as M waltzes fwd with short steps R,L,R.

PART A

1-4 Fwd Waltz, 2, 3; Fwd Waltz, 2, 3 (W Twirls RF to Vars); Fwd Waltz, 2, 3; Fwd, Swing, Lift;

In Closed pos waltz fwd L,R,L; waltz fwd R,L,R (W twirls RF to VARSOU pos L,R,L); waltz fwd L,R,L; step fwd R, swing L fwd, rise slightly on ball of R ft.

5-8 Fwd Waltz, 2, 3 (W turns out RF $\frac{3}{4}$); Fwd Waltz, 2, 3 (W rolls across LF to Half-Open); Wheel L $\frac{1}{2}$, 2, 3; Turn $\frac{1}{2}$ (L) 2, 3 (W rolls L to Closed);

Drop L hands and hold with R M waltzes fwd with short steps L,R,L while W turns out RF R,L,R $\frac{3}{4}$ to face COH; W rolls LF to HALF-OPEN pos on M's L side L,R,L while M waltzes short steps diag fwd R,L,R adjusting to W's roll to Half-Open and leading her into position by holding her R hand in his until he has placed it on his L shoulder; both wheel LF to face LOD (M moving fwd L,R,L); M turns LF almost in place R,L,R adjusting to CLOSED pos on last step as W rolls LF L,R,L to end facing M and RLOD.

9-12 Fwd Waltz, 2, 3; Fwd Waltz, 2, 3 (W twirls RF to Vars pos); Fwd Waltz, 2, 3; Fwd, Swing, Lift;

Repeat action of meas 1-4.

13-16 Fwd Waltz, 2, 3 (W turns out $\frac{3}{4}$); Fwd Waltz, 2, 3 (W rolls across LF to Half-Open); Wheel $\frac{1}{2}$ (L), 2, 3; Turn $\frac{1}{2}$ (L), 2, 3 (W rolls L to Closed);

Repeat action of meas 5-8.

PART B

17-20 Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; Waltz Turn (L), 2, 3; Around to Banjo, 2, 3;

Waltz fwd two meas L,R,L; R,L,R; do one LF turning waltz L,R,L; continue turning L (R,L,R) to face LOD (W turns in place on cts 2 and 3 to BANJO pos facing RLOD).

21-24 Step Back, Point Back, (W steps Fwd, Point/Turn) —; Step Fwd, Point Fwd, (W steps Fwd, Point/Turn) —; Banjo Around, 2, 3; On Around, 2, 3 (W LF Twirl);

M steps back L, points back R, hold 1 ct as W steps fwd R, point L swiveling on R (but leaving L in place) to face LOD in SEMI-CLOSED pos; M steps fwd R, points

fwd L, holds 1 ct as W steps fwd L, points fwd R swiveling on L (but keeping R in place) to face RLOD in BANJO pos; in 3 steps Banjo wheel half around L,R,L; M continues around to face wall R,L,R while W turns LF under joined hands to face partner and COH.

25-28. Apart, Point, —; Wrap Across, 2, 3; Apart, Point, —; Wrap Across, 2, 3 (to Closed); Joining both hands balance apart (back M's L, W's R), point free ft fwd, hold 1 ct; change sides in 3 steps (M R,L,R to face COH) with M crossing on LOD side of W while she turns LF under her R and M's L hands (Hold with M's L and W's R as long as possible); rejoin both hands and repeat meas 25 and 26 except M crosses on RLOD side of W to assume CLOSED pos facing wall.

29-32 Bal Back, —, —; Pivot (R), 2, 3; Fwd Waltz, 2, 3 (W twirls RF); Fwd Waltz, 2, 3 (Sweep W in Front to Closed);

In Closed pos balance back on M's L, hold 2 cts; do a RF couple pivot R,L,R; repeat action of meas 3 and 4 of Intro.

DANCE GOES THRU TWICE

Ending: Repeat action of meas 1 thru 3 of Part A, then dropping L hand and holding R M waltzes in place R,L,R turning to face wall while W turns out RF L,R,L in small circle to face partner; both step apart to bow and curtsy.

LOTS OF WALTZING

I COULD HAVE DANCED ALL NIGHT

By Blackie and Dottie Heatwole, McLean, Virginia

Record: Grenn 14067

Position: Intro — Diag Open-Facing, Dance — Closed M facing LOD

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, Point, —; Tog, Tch (to Closed), —;

In diag Open-Facing pos wait two meas; step back on L, point R ft twd partner, hold 1 ct; step twd partner on R ft, tch L ft to R, hold 1 ct ending in CLOSED pos M facing LOD.

PART A

1-4 (L) Turning Waltz $\frac{1}{4}$; Around to Semi-Closed; Fwd Waltz; Manuv, 2, 3;

Starting on L ft waltz turn $\frac{1}{4}$ L to face COH; step back on R ft twd wall turning about $\frac{1}{4}$ L to face RLOD, continue to turn L and step down LOD on L ft, close R to L as W moves around M in 3 fwd steps to end in SEMI-CLOSED pos facing LOD; waltz fwd down LOD in Semi-Closed pos; waltz maneuver ending M facing RLOD in CLOSED pos.

5-8 (R) Turning Waltz; Waltz to Sidecar; Bwd Waltz (W Twirl); Back, Turn, Close (to Closed);

In Closed pos M facing RLOD start on L
(Please turn to page 43)

Sets in Order

readers,
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For the "fabulous"
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Convention
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Sponsored by the North Texas Square Dance Association

JUNE 24 - 25 - 26, 1965 DALLAS MEMORIAL AUDITORIUM

Dallas, Texas Danceland, U. S. A.

ADVANCE REGISTRATION APPLICATION

Return ENTIRE FORM to: Director of Registration, P. O. Box 8068, Dallas, Texas 75205

Name _____ and _____

(LAST)

(HIS FIRST)

No. and Street _____ City _____ Zone _____ State _____

We are interested in: Square Dancing (); Contra Dancing (); Round Dancing ().

No. of CHILDREN to be registered _____ Names _____ Ages _____

Registration entitles children to DANCE or to participate in other activities.

TOTAL NUMBER OF PERSONS to be registered EACH DAY (including children)

Thursday _____

Friday _____

Saturday _____

Total for all days _____

At \$1.25 each per day \$ _____

Advance Registration Fee, per delegate is \$1.25 per day; \$1.50 at Convention. Make Check or Money Order payable to 14th National Square Dance Convention. Deadline for ADVANCE REGISTRATION, May 15, 1965 - DEADLINE for REFUNDS, May 15, 1965.

FOR PROGRAMMING PURPOSES

I am a SQUARE DANCE CALLER () Gent

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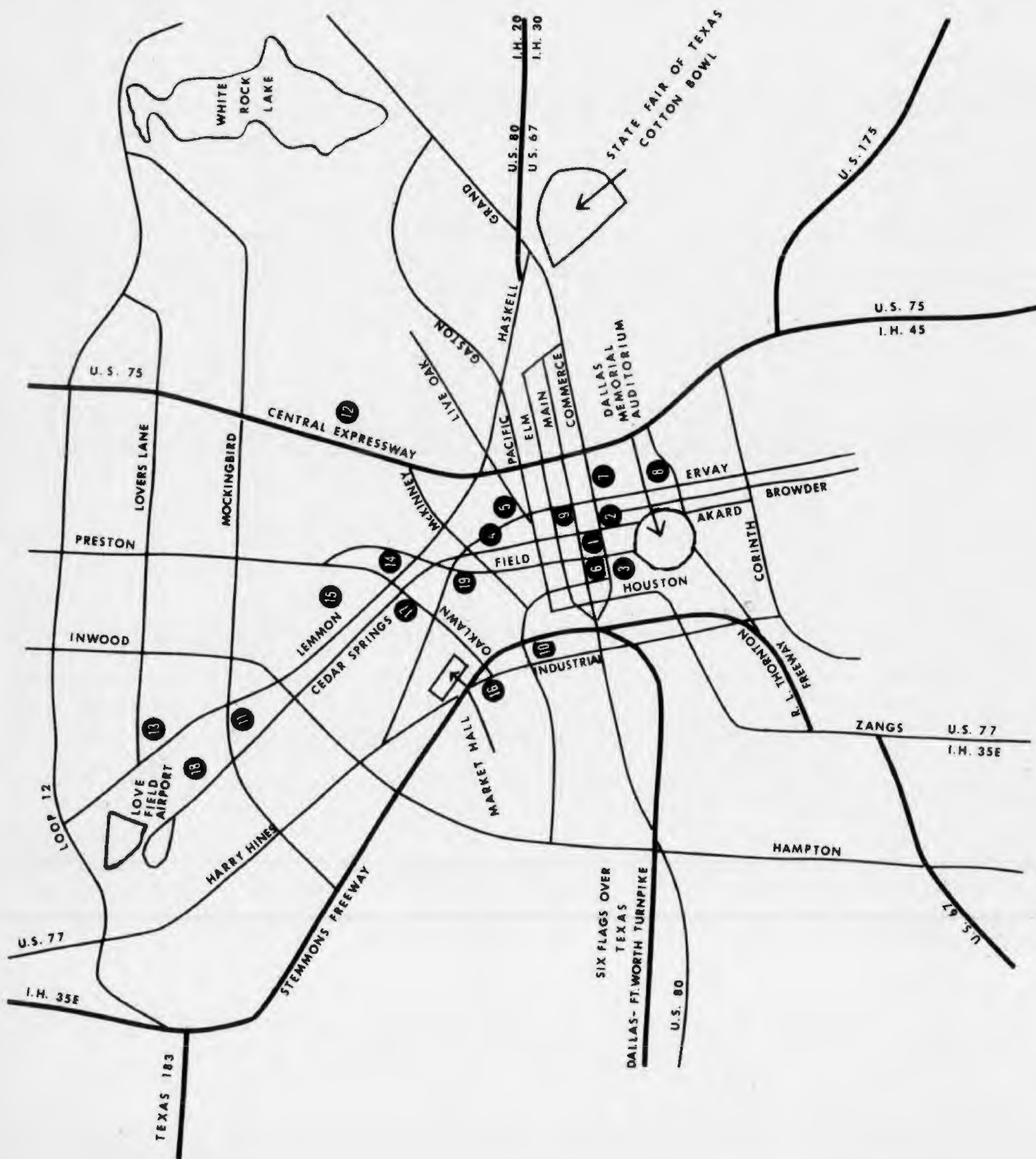
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Register Today!**

DALLAS, TEXAS - HOTEL AND MOTEL RATES

Map Key No.	Downtown Hotels	Singles	Doubles	Twins	Triples	Suites
1	Adolphus Hotel, Commerce & Akard	\$ 6.50-9.50	\$ 9.50-12.50	\$10.00-13.00	\$12.00	\$20.00-85.00
2	Baker Hotel, Commerce & Akard	7.00	11.00	12.00	14.00-16.00	25.00-28.00
3	Jefferson Dallas Hotel, Houston and Wood	4.50	8.00	12.00	.....	.....
4	Mayfair Hotel, St. Paul & Ross	6.00	7.00	8.50	12.00	.....
5	Sheraton-Dallas Hotel, Southland Center	10.50	14.00	14.00	.....	38.00-65.00
6	Southland Hotel, Murphy & Commerce	6.00	7.50	8.50	10.50-18.50	17.50-28.50
7	Statler-Hilton Hotel, 1914 Commerce	9.00	15.00	15.00	.....	29.00-59.00
8	Travis Hotel, Ervay & Canton	5.00	9.00	9.00	9.00	15.00
9	White Plaza Hotel, Main & Harwood	6.00	10.00	10.00	.....	30.50
Close-in Motels & Hotels						
10	Dallas Cabana Motor Hotel, 899 Stemmons Expressway	13.00	15.00	17.00	.....	.....
11	Executive Inn, 3232 W. Mockingbird Lane	11.00	15.00	16.00	.....	.....
12	Holiday Inn-Central, 4070 N. Central Expressway	8.50-12.00	12.50-14.00	14.00-16.00	.....	.....
13	Holiday Inn-Love Field, 7800 Lemmon Avenue	8.50-10.00	12.00	14.00	.....	35.00
14	Lawn Hotel, 3718 Lemmon Ave.	5.00-6.00	6.50-7.50	7.00- 8.00	.....	.....
15	Loma Alto Hotel, 4518 Lemmon Ave.	6.00	7.50	.....	.....	.....
16	Marriott Motor Hotel, 2101 Stemmons Freeway	10.00-14.00	13.00-15.00	15.00-18.00	.....	40.00-65.00
17	Melrose Hotel, Oak Lawn & Cedar Springs	7.00	10.00	11.00	13.00-15.00	17.00-23.00
18	Ramada Inn, 6900 Cedar Springs	10.00-12.00	12.00-14.00	14.00-16.00	.....	.....
19	Stoneleigh Hotel, 2927 Maple Ave.	10.00	10.00	10.00	.....	15.00-20.00

The Housing Bureau in Dallas will make every effort to place you in the hotel or motel of your choice. However, in some instances your first choice hotel or motel may be filled. It will, therefore, be to your advantage to indicate in the proper spaces your second and third choices.

Because of the limited number of single rooms available, you will stand a much better chance of securing the accommodations of your choice if you request calls for rooms to be occupied by two or more persons.



I am a SQUARE DANCE CALLER
() Gent
() Lady

I am a CONTRA DANCE TEACHER
() Gent
() Lady

I am a ROUND DANCE TEACHER
() Gent
() Lady

I have participated in
PANELS ()
WORKSHOPS ()
CLINICS
Gent ()
Lady ()

Check days you are available for programming: Thursday _____ Friday _____ Saturday _____

HOTEL AND MOTEL RESERVATIONS

(Please refer to reverse side of form for Hotel-Motel names, rates and location)

1st Choice _____ 2nd Choice _____

3rd Choice _____ 4th Choice _____

Please indicate FOUR choices. Your choice will be followed if possible, otherwise, comparable assignments will be made elsewhere.

TYPE OF ACCOMODATIONS DESIRED

RATES

_____ Room(s) with full size double beds for one person _____ to _____

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_____ Suite(s) - Parlor and one bedroom _____ to _____

_____ Suite(s) - Parlor and two bedrooms _____ to _____

WILL ARRIVE _____ at _____ A.M.
(DATE) (HOUR) P.M.

WILL DEPART _____ at _____ A.M.
(DATE) (HOUR) P.M.

By Car _____ Bus _____ Train _____ Plane _____

CHECK LIST: READ BEFORE SUBMITTING FORM

1. Be certain to indicate your arrival time. Reservations are normally held until 6:00 PM on the day you indicate you will arrive. Failure to notify the hotel/motel directly of any changes in your arrival time may result in cancellation of your reservation.
2. If you wish to cancel your reservation, write to the Director of Housing, P.O. Box 8068, Dallas, Texas, 75205, and NOT to the hotel or motel to which you were assigned. This will enable the Housing Committee to reassign rooms that have been cancelled.
3. The names and addresses of all persons who are to occupy rooms requested must be listed in the spaces provided above or on an attached sheet completed in the same manner. IMPORTANT - List a name on only ONE application form to avoid duplication.
4. Be sure to enclose your check for ADVANCE REGISTRATION along with this form to P.O. Box 8068, Dallas, Texas 75205.

(Continued from page 38)

ft and waltz turn $\frac{1}{2}$ R to end M facing LOD; waltz turn $\frac{1}{2}$ R to SIDECAR (W facing LOD); M waltz bwd down LOD as W twirls RF under her R and his L joined hands to end in Sidecar pos M facing RLOD; starting on R ft M steps bwd down LOD, turns $\frac{1}{2}$ LF to face LOD on L ft, closes R ft to L (as W steps fwd on L ft, turns $\frac{1}{2}$ LF to face RLOD on R ft, closes L ft to R) ending in CLOSED pos M facing LOD (M's turn to face LOD is almost in place.)

9-12 (L) Turning Waltz $\frac{1}{4}$; Around to Semi-Closed; Fwd Waltz; Manuv, 2, 3;
Repeat action of meas 1 thru 4.

13-16 (R) Turning Waltz; Waltz to Sidecar; Bwd Waltz (W Twirl); Back, Face, Close (to Closed);

Repeat action of meas 5 thru 7; starting on R ft M steps bwd down LOD, turns $\frac{1}{4}$ LF to face wall and steps side on L ft down LOD, closes R to L (as W steps fwd on L ft turns $\frac{1}{4}$ LF to face COH and steps on R ft down LOD, closes L ft to R) ending in CLOSED pos M facing wall.

PART B

17-20 Fwd Waltz; Back In Waltz; Vine, 2, 3; Manuv, 2, 3;

Starting on L ft in Closed pos waltz fwd twd wall; starting on R ft waltz bwd twd COH; Starting on L ft vine down LOD side L, cross R behind L, step side L; waltz maneuver ending M facing RLOD in CLOSED pos.

21-24 Apart, 2, 3; Change Places (to Closed); Fwd Waltz; Fwd, Turn, Close;

Partners each waltz bwd apart from each other in small steps (M diag bwd twd LOD and wall) to arms length maintaining joined hands M's L and W's R and end in OPEN FACING pos; W moves fwd down LOD and slightly diag twd COH as she turns $\frac{1}{2}$ LF in 3 steps (L,R,L) under joined hands to end facing RLOD as M steps fwd on a slight diagonal twd RLOD and COH on R ft passing R shoulders with partner and turns rather sharply $\frac{1}{2}$ RF on next two steps so that he stays close to W ending in CLOSED pos facing LOD; waltz fwd down LOD; step fwd on R ft, turn $\frac{1}{4}$ RF to face wall and step side down LOD on L ft, close R ft to L ending in CLOSED pos M facing wall.

PART C

25-28 Fwd, Rock, Rock; Twinkle to L Open; (Bwd) Solo Roll In (to Closed); Thru, Side, Close;

M steps fwd twd wall on L ft, steps side twd RLOD on R with a slight rocking movement keeping L ft in place, and rocks twd LOD on L ft while turning to SEMI-CLOSED pos facing LOD (do not close as is done in box waltz — keep feet on floor); starting with R ft M XIF down LOD and twinkle to L OPEN pos facing RLOD as W starts with L ft also XIF down

LOD as she twinkles to L OPEN pos facing RLOD (keep inside hands joined about shoulder level and extended twd RLOD); solo roll in $1\frac{1}{4}$ LF (W RF) down LOD in 3 steps by stepping bwd down LOD on L ft and turning in twd partner on first step (to aid start of roll pull hands bwd and thru twd LOD) and continuing to turn as initially started on next two steps until M faces wall and W faces COH in CLOSED pos; both XIF M steps thru on R ft down LOD, steps to side on L ft, and closes R ft to L maintaining Closed pos M facing wall.

29-32 Dip In, —, —; Manuv, 2, 3; (R) Turning Waltz; Fwd Waltz;

Starting M's L ft dip bwd into COH and hold 2 cts; waltz maneuver to CLOSED pos M facing RLOD; in Closed pos starting on M's L ft waltz turn $\frac{1}{2}$ RF to end facing LOD; in Closed pos waltz fwd down LOD.

Ending: Third time thru on meas 32 waltz to face wall in Closed pos. On last meas of music M does a side, behind, apart and point as W twirls to a Bow and Curtsy DANCE GOES THRU THREE TIMES

CHANGE OF PACE

ADVANTAGE

By Chuck and Betty Jones, Waterloo, Iowa

Record: Hi-Hat 809

Position: Diag Open-Facing for Intro, Closed (M facing LOD) for Dance

Footwork: Opposite, directions for M except as noted

Intro: Wait 2 meas then do standard acknowledgment, adjust to Closed pos

Meas

1-4 Fwd Two-Step; Step, — (to Half-Open), Step, —; Fwd Two-Step; Step, —, Step (Turn to Face in Closed pos), —;

In Closed pos M facing LOD do one fwd two-step; step fwd R, hold 1 ct, as M does a short step fwd on L W turns RF as she steps slightly fwd on her R taking HALF-OPEN pos both facing LOD, hold 1 ct; do one fwd two-step; step fwd L, hold 1 ct, step fwd R while blending to face partner (M's back to COH), hold 1 ct and take CLOSED pos.

5-8 Side, Close, Turn ($\frac{1}{4}$ RF), —; Dip Back, —, Recover Turn ($\frac{1}{4}$ LF), —; Side, Close, Turn ($\frac{1}{4}$ LF), —; Dip Back, —, Recover Fwd, —;

In Closed pos M facing wall step swd on L, close R to L, step swd L while turning $\frac{1}{4}$ RF to end M's back twd LOD, hold 1 ct; dip back on R twd LOD, hold 1 ct, recover fwd twd RLOD on L while blending $\frac{1}{4}$ LF turn (M's back to COH), hold 1 ct; step to side on R twd RLOD, close L to R, step swd R while blending a $\frac{1}{4}$ LF turn (M face LOD), hold 1 ct; dip back on L twd RLOD, hold 1 ct, recover fwd on R, hold 1 ct (still in Closed pos).

9-12 Repeat Action of Meas 1-4.

13-16 Repeat Action of Meas 5-8 except in meas 16 turn $\frac{1}{4}$ RF on the "recover" step to blend into BUTTERFLY pos M's back to COH.

17-20 Side, Close, Side, Tch; Side, Close, Side, Tch; Banjo Wheel, 2, 3, Brush; On Around, 2, 3, Brush (Blend to Butterfly); Step swd L, close R to L, swd L, tch R; step swd R, close L to R, swd R, tch L blending to BANJO-BUTTERFLY pos; wheel clockwise stepping fwd on L, fwd on R, fwd L (small steps), brush R (moving about half way around); continue to wheel until you have completed a full circle stepping fwd R, fwd L, fwd R, brush L blending back to BUTTERFLY pos M's back twd COH.

21-24 Repeat Action of Meas 17-20 except end by blending to LOOSE-CLOSED pos.

25-28 Side, Behind, Side, —; Behind, Side, Thru (to Closed, —; Turn Two-Step; Turn Two-Step (to Open-Facing);

Step swd L, XRIB (both XIB), swd L leaving trailing foot extended to side, hold 1 ct; XRIB (both XIB), swd L, cross thru on R (both XIF), hold 1 ct while adjusting to CLOSED pos; do 2 RF turning two-steps along LOD at last moment blending to OPEN-FACING pos with M's back to COH.

29-32 Back Away, 2, 3, Lift; Together, 2, 3, Tch; Turn Two-Step; Turn Two-Step;

Back away (M twd COH, W twd wall) L,R,L, lift toe of L swinging R fwd while leaning slightly bwd and snapping fingers; move twd partner R,L,R, tch L while assuming CLOSED pos; do 2 RF turning two-steps along LOD ending in CLOSED pos to repeat dance.

DANCE GOES THRU TWO TIMES

Ending: (Scp) Fwd Two-Step; Twirl, Bow and Curtsy;

As you complete the dance the second time thru blend to SEMI-CLOSED pos and do one fwd two-step along LOD; continuing to move LOD M walks fwd 2 slow steps as W twirls RF under joined lead hands ending in DIAG-FACING pos and bow and curtsy as music ends.

GESTURE

By Stub Davis, Waurika, Oklahoma

**Two and four you half sashay
Heads go forward, back away
Square thru four hands you do
Face the outside, square thru
You're facing out, bend the line
Square thru four hands around
Inside two pass thru, centers in
Cast off three-quarters round
Forward up and back
Pass thru, U turn back
Star thru, dive thru, star thru
Cross trail, left allemande**

OPEN ROAD

By Sparky Sparks, Clearlake Highlands, California

**Head ladies chain across the way
All four couples do a half sashay
Heads to the middle back that way
Forward again, do a half square thru
Box the gnat with the outside two
Drop hands, star thru, pass thru
Wheel and deal go two by two
Center four star thru, pass thru
Around one star thru, behind them son
Then all four couples U turn back
Go right and left grand**

SCOTTY'S SHIRT

By Ray Vierra, Concord, California

**One and three square thru four hands
Right and left thru the outside two
Dive thru, double pass thru
Centers in, cast off three-quarters round
Star thru, center two pass thru
Right and left thru the outside two
Dive thru, double pass thru
Centers in, cast off three-quarters
Star thru, center two pass thru
Allemande left**

IT'S DIFFERENT

By Doug Johnston, Reseda, California

**One and three square thru, four hands around
Centers in, ends pass thru
Join a new line across from you
Rock out and back, wheel and deal just like that
Center two pass thru, centers in
Ends pass thru, join new line across from you
Rock out and back, wheel and deal just like that
Sides divide and star thru
Whirl left a half sashay
The other two gents step across
Allemande left**

SAME MORE

By Merl Olds, Los Angeles, California

**One and three promenade halfway round
Two and four right and left thru
Turn the girls around
Heads square thru four hands you do
Eight chain four with those you meet
Just four hands you know
Do sa do just once around
Make an ocean wave right there
Change hands, left allemande
Grand right and left the square**

CONTRA CORNER

TRIP TO NAHANT

Traditional

Music: Folk Dancer MH-127 B

1, 4, 7, etc. active but do NOT cross over

**Forward six and six fall back
Right to your own, go once and a half
Forward six and six fall back
Right to your own, go once and a half
Down the center, go two by two
Come right back as you always do
Cast off and a right and left
Right and left back, you're not thru yet**

EXPERIMENTAL DRILLS

This month our experimental movement is called Line Sashay, and for the description see page 70 of this issue. Here are some examples by Bob Dennington, the originator.

Head ladies chain across, turn 'em
Allemande left the corner maid
Come back one, promenade, don't stop
One and three wheel around, star thru
Swing thru, rock forward up
Back to the land
Do a line sashay, left allemande

One and three stand back to back, bump sa daisy
Just you two around the outside
Behind the sides star thru
Sides square thru three-quarters round
Right and left thru the outside two
Turn 'em, centers in
Just the girls U turn back, wheel and deal
Around the track do sa do in front of you
Make an ocean wave, rock forward and back
Swing thru, rock it again, line sashay
Rock it man, now those who can
Swing by the right full around
Swing by the left with the one you've found
All the way round to a right and left grand

Head ladies chain, turn 'em
One and three right and left thru
Same two lead right
Do sa do, ocean wave, rock it
Swing thru, forward and back, line sashay
Left swing thru to a left allemande

ALLEMANDE WHO

By Ralph Kinnane, Birmingham, Alabama

Allemande left and the ladies star
Gents promenade
Same girl turn her with a left
Go all the way around, go forward two
Go right, then left, turn back one
Do an allemande right and the gentlemen star
Girls promenade
Same man turn him with a right
Go all the way around, go forward two
Go left, then right, turn back one
Repeat from beginning until you turn back by the
right with original partner to final allemande.

CENTERS IN, CUTIE

By Tom Tobin, Los Angeles, California

Head two ladies chain across, turn 'em on around
Then two and four dance up to the middle and
back
Cross trail, go round one to a line of four
Just the ends star thru, cross trail
Go round just one make a line of four
Forward eight and back with you
Star thru, centers in
Cast off three-quarters round
Pass thru with a wheel and deal, double pass thru
Then centers in, cast off three-quarters round
Pass thru with a wheel and deal
Allemande left

SINGING CALL x

JUKE BOX SAMBA

By Bob Van Antwerp, Long Beach, California
Record: MacGregor 1054, Flip instrumental with
Bob Van Antwerp

INTRO, BREAK and CLOSER

Head two ladies chain across, turn the girl my
friend
Head two couples star thru, then do sa do and
then
All the way to an ocean wave, you balance to
and fro
Swing thru two by two and rock it high and low
And then you box the gnat and pull by, corner
allemande
Grand old right and left and promenade
(I'm gonna)
Buy me a juke box to put my records in
So I can hear ol' Frankie Lane sing and swing
again

FIGURE

Head two couples star thru, Frontier whirl will do
Right and left thru the outside two, turn the
lady too
Dive thru, star thru, pass thru my friend
U turn back, star thru, right and left thru again
And then you dive thru, pass thru, swing the
corner Sue
Swing this dancing doll and promenade
(I'm gonna)
Buy me a juke box, a big and shiny one
So I can hear Lee Helsel call a dance with all
the fun

ALTERNATE PATTERN (To be used only as you wish
or make up your own favorite caller's name
to insert)

I'm gonna buy me a juke box and stack the
records high
So Flippo and Earl Johnston both can call the
square tonight

I'm gonna buy me a juke box and put it in the
hall
So I can hire that Le Clair man to come and do
the call

I'm gonna buy me a juke box it's now the goin'
rage
And turn it up and listen to a guy they call
Bob Page

I'm gonna buy me a juke box so I can dance
some more
To the fascinatin' rhythm of a man they call
Gilmore

I'm gonna buy me a juke box and put it in
the den
So Arnie and Bruce Johnson both can try a
centers in

SEQUENCE: Opener, Figure twice for heads,
Break, Figure twice for sides and Closer

SWING AND RUN

By Ed Fraidenburg, Flint, Michigan

Heads square thru four hands for fun

Then swing thru and the men run

Wheel and deal to face those two

Then do a right and left thru

Dive thru, pass thru, swing thru the outside two

Now the men run and wheel and deal to face those two

Right and left thru

Dive thru, pass thru, *allemande left

or

***Swing thru just for fun**

When you're thru the men run

Wheel and deal to face those two

Right and left thru and turn your Sue

Dive thru and square thru three-quarters round

Allemande left

Mickey Thomas of Osceola, Iowa, is of the opinion that there has been a shortage of good simple material using the Tandem Square set-up. He has sent two examples with the comment, "How many dances in an evening's program allow you to dance with eight different ladies?"

TAKE TURNS TANDEM

By Mickey Thomas, Osceola, Iowa

(Tandem square set-up of one square inside another and all couples facing toward the center.)

You're going to pass thru, wheel and deal

Center four the ladies chain

Straight across the center lane

Chain 'em back across you do

With a full turn to the outside two

***Star thru and pass thru**

Go right and left thru the next two

Turn right back and square thru

Three-quarters round, three hands

On to the next right and left thru

Turn right back and star thru

Dive thru, four ladies chain

Straight across the center lane

With a full turn to the outside two

***Repeat 3 more times from * and then**

Center four Frontier whirl

Outside square allemande left

Inside square allemande left

Everybody grand right and left

THE OTHER WAY AROUND

By Mickey Thomas, Osceola, Iowa

Center four Frontier whirl

***Star thru and do sa do**

All the way round to an ocean wave

Balance forward, balance back

Right and left thru the other way back

Turn the girls and pass thru

On to the next and pass thru

On to the next and star thru

Dive thru, four ladies chain

Straight across the center lane

With a full turn to the outside two

***Repeat 3 more times from * then**

Center four Frontier whirl

Outside square allemande left

Inside square allemande left

Everybody grand right and left

YOU LIKEE?

By Art Miller, Anaheim, California

Four ladies chain

One and three square thru four hands

Do sa do to an ocean wave

Swing thru, box the gnat

Right and left thru

Star thru, pass thru

On to the next right and left thru

Chain the girls

Turn 'em left like a left allemande

CAL'S GIMMICK

By Cal Matthews, Clovis, California

Heads to the right circle up four

Head gents break in a line of four

Forward eight and back you reel

Pass thru wheel and deal

Double pass thru

First couple left, next one right

Go right and left grand, right and left grand

Right and left grand and promenade home

TURF

By Larry Brockett, Los Alamitos, California

Promenade don't slow down

Heads wheel around and star thru

See saw round to an ocean wave

Men in the middle rock up and back

Left swing thru two by two

Centers run, you're not thru

Now wheel and deal to face that two

Centers in and then turn back

Bend the line, cross trail thru

Left allemande

SINGING CALL x

PENN POLKA

By Al Brundage, Candlewood Shores, Connecticut

Record: Windsor 4836, Flip instrumental with

Al Brundage

FIGURE

Four ladies chain — chain across the ring and then join hands

Circle to the left around that way — rollaway

Grand right and left go round the ring hand in hand you go

Meet a new partner, bow down low, get 'er in your arms for the heel and toe

Heel, toe, in you go, heel, toe, out you go

Heel, toe, in you go, heel, toe, out you go

Promenade the girl with the mania

To do the polka from Pennsylvania

MIDDLE BREAK and ENDING

Join hands make a ring, circle left and then

Four ladies rollaway, weave by one

Left hand turn the next girl there — four ladies chain

Chain across, join hands and circle to the left again

Circle to the left, go movin' round the land

Left allemande, come home and do sa do

Then promenade her home, never more to roam

Promenade me home and we'll dance our cares away

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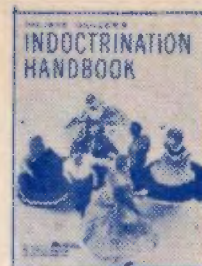
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(Letters, continued from page 3)

look thru them for some long-forgotten figure which the new dancers have never heard of. I think it is a wonderful reference . . .

Bill Thiede
Glassboro, N.J.

Dear Editor:

. . . We would like to take this opportunity to compliment your magazine on the wonderful job you are doing in all areas. It is amazing the way you seem to keep improving consistently. We try to use all of these facilities to improve the square dance picture in our area.

Wendell Abbott
Stockbridge, Mich.

Dear Editor:

Hoorah for your November edition of Sets in Order. Often dancers need to read again the "don'ts" of polite dancers — and with pictures, too. We've met these various characters when we visited many square dance clubs in five states and danced about every night. We have also found many excellent dancers, friendly, too, and clubs that go out of the way to make one feel at home . . .

Maybe you'd like to know how we find

places to dance on our travels. I send to the State Association of Square Dancers for the directory of callers, clubs and cities. Then I pinpoint the cities on a map and we travel gaily around. We are retired and pull a 30 "Airstream." We have fun, meet lots of people. We "double star" our favorite places.

Sue M. Amacher
Portland, Oregon

Dear Editor:

It was my privilege to be both a friend and associate of the late Glynn Byrns of Arkansas, who died suddenly shortly after the State Festival last fall. I worked with Glynn and his late partner Richard Dick for several years and I can only humbly say that I am most grateful that my life was touched by these two fine callers — and gentlemen. Whether it was working an Institute with them, enjoying square dancing or just visiting in our respective homes, life always seemed a little brighter around them.

An era of square dancing has come to a close for Arkansas and for square dancers as a whole with Glynn's passing, for no one could ever take his place in the hearts and minds of all

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the dancers and callers he came in contact with throughout the years. I am a much richer individual because he was a friend of mine.

Tommie Pharr
Lee's Summit, Mo.

Dear Editor:

I want to express my appreciation of your cooperation in the running of my request for information on Square Dancer Preferred Restaurants. I am glad that someone is standing behind by efforts in this undertaking. It seems quite discouraging at times... I have been working on this project for about ten months now and have only about 500 names of restaurants throughout the entire country. I am not one to quit, so therefore I will continue to collect names until I feel that I have enough to make it worth while for a publication.

Tom Fitzgerald
Warren, Ohio

Dear Editor:

In today's mail I got two things which pleased me greatly. The first was your short note with the advance clipping of the write-up on our Callers College here in Europe and the second was the December issue of Sets in Order. On behalf of the other members of the

Callers College staff let me say thanks for the kind write-up. We feel that the success of our College has already been felt in Europe and we look forward to a better turn-out this next year... Let's hope that the enthusiasm continues to spread.

Capt. John Kaltenthaler
Heidelberg, Germany

Dear Editor:

An unusual and significant use was recently made of your Themes and Sounds record (S.I.O. #2144) that I thought you ought to hear about. Maybe other areas could try this as we did.

As chairman of the United Fund campaign publicity committee for this area, I worked with the committee to discover new ways to liven up the report meetings, and thereby to stimulate campaigners to do a better job. Your record was just the ticket!

As each division chairman was introduced, we amplified the fanfare section of the record, which brought immediate smiles to the faces of all in attendance. If the chairman or his captains made good reports, we played the applause section; if poor reports were made,



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TINSLEY

we gave him the laughter section. We even had varying degrees of laughter and applause to fit the accomplishment. It worked wonders as we repeated this process for several meetings. At this point the goal of \$261,000.00 is within sight and I'll wager a few thousand of it came in as a result of that small record!

Stan Burdick
Sandusky, Ohio

Dear Editor:

I wish to thank you and Sets in Order Magazine for the article on me in the December

issue under Musical Callers. Enjoy Sets in Order every month, record reviews and material, etc. Continued success to your fine magazine.

Jack O'Leary
Springfield, Mass.

Dear Editor:

While sitting in the dentist's chair the other afternoon I had to wait . . . That noon before I left home Sets in Order arrived so I tucked it in my purse. During my wait I pulled the magazine out and proceeded to glance thru it.



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To my surprise, there was our badge from Swingin' A's. One of the professors in charge of graduate students at the Dental Clinic is a member of our club so was I happy when he walked by and I could show him the write-up . . . Thanks a million.

Dorothy Hoffmeyer
Ann Arbor, Mich.

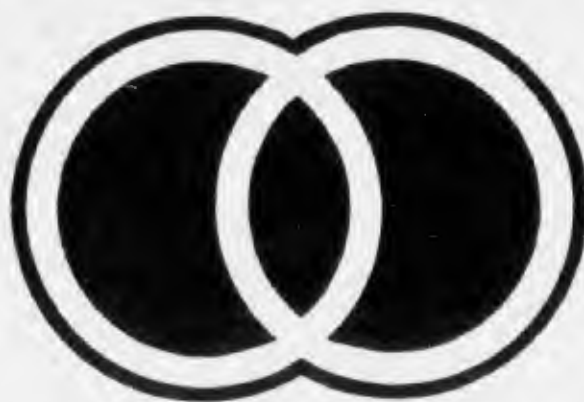
Dear Editor:

My husband and I were extremely pleased to see Pete Prentice chosen as "Caller of the Month" in your November issue. We consider

it a privilege to be numbered among his many friends.

We arrived in Vancouver, B.C., on transfer with the Royal Canadian Air Force in January, 1961, not knowing a soul there and pretty scared about living in such a large city . . . Being ardent square dancers and my husband having taken up calling just the previous year, the first place we visited was Dance Craft (then run by Pete Prentice). There Pete extended his friendly hand, introducing us to many wonderful, friendly dancers, helping my

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husband with his calling, too. By the time we had to leave in June, 1963, it was a sad parting indeed. We had begun to feel that place was Home.

Pete is truly a fine caller, fine friend and a true square dancer in every sense of the word.

June and Burt Harvie
Goose Bay, Labrador

THREE NEW PUBLICATIONS

Publications new to us continue to come to the desks of Sets in Order. Two of these reported on this month are for specialized groups.

One is the Bachelors 'n' Bachelorettes Newsletter, put out in Los Angeles, Calif., with Anne Olinzock as Editor. Devoted to the B'n'B "singles" groups of the Los Angeles area, the sheet is mimeo-ed neatly and contains news of the clubs and classes, organizational matter and information from the General Chairman to the groups.

With the Teen Age Square Dance Association (also of the Los Angeles area) going very well, it has now found a voice in the Teen Square News. Charles Naddeo of El Monte,

*Meg Simkins**Everything for the Square Dancer***VERY VERY FULL****SHOW OFF THE BEAUTY OF
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Write: **PAUL J. KERMIET, Rt. 3, Golden, Colorado**, for particulars

Calif., is the editor of the mimeo-ed sheet which gives news of teen clubs, coming events for teens, and a club roster which extends also to the San Diego area. It is a neat and readable sheet.

A third newly-discovered publication is 'Round the Squares, put out by the Mohawk Valley Square Dance Association in New York. Bill Perry of Auburn is the Editor. It is also a mimeo-sheet with a color cover and contains club notes, coming events and a dance schedule.

PRESS PLUG FOR SQUARE DANCING

A square dancer initialed R.W. recently wrote a letter to "Jane Lee's column in the Detroit Free Press, which reads in part:

"I'd like to offer a suggestion to A.C., the woman who says she and her husband have been social hermits for the past nine years and now want friends and want to go out.

"My husband and I found ourselves in exactly the same situation eight years ago and at the suggestion of a relative we joined a square dancing class.

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SMILE AWHILE
 WALTZ — BY CHARLIE & BETTYE PROCTER

NOTE: This delightfully simple waltz was written by Charlie & Bettye for use in teaching Basic Waltz. We feel many teachers have a need for such a Waltz.

At this time we are also pleased to announce that Charlie & Bettye Procter have joined our staff as Round Dance Co-ordinators. We know they will do a fine job in helping select the material to be released on our rounds.

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"The result has been eight of the fullest, happiest years of our lives. We've had so much fun and made so many priceless friends . . . There are a couple of points I'd like to mention: 1. You must join a class . . . Square dancing can't be just picked up . . . A call to your local recreation department will give you all the information you need. 2. You do *not* need to be a good dancer to learn to square dance. 3. Square dancing is basically inexpensive . . . 4. There is never anything stronger than coffee and soft drinks served at the dances . . .

"Many people think square dancing is strictly for 'squares' but they couldn't be more wrong . . ."

SQUARE GEM

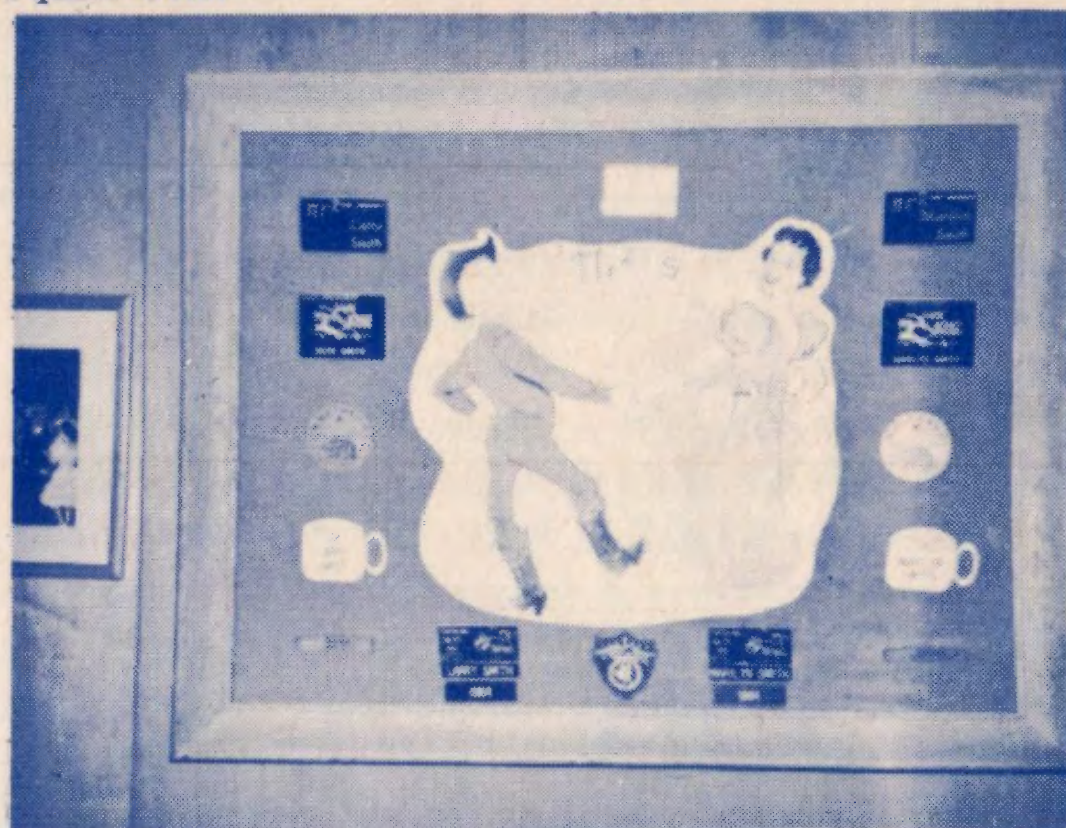
There is a way to turn a tangled bunch of badges in a drawer into an attractive display for the den or family room. We started with a standard large picture frame and inserted a velvet-covered panel of plywood. In the center a caricature drawn by a commercial artist for a personal Christmas card was mounted. The badges are simply stuck thru the cloth. An alternate method would be a metal strip glued to the back of the badges and magnets attached to the panel, so that the badges could

be removed easily. The badge display is flanked by framed diplomas and souvenir square dance photographs.

—Larry and Marily Smith

Thousand Oaks, Calif.

A crisp new one dollar bill goes to the Smiths for their Square Gem.



Attractive home display for square dance badges

GEMS FROM THE OTHER PUBLICATIONS

Bill Swann in Modern Square, Little Rock, Ark.

... "No activity can progress without leadership. Some of the prerequisites to good leadership are ambition, ability to organize, a will

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SIO 2146B — YAK TIME

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to get things done and the intestinal fortitude to pursue an objective regardless of obstacles. Anyone can stand aside, never assuming responsibility and nit-pick the fellow doing his level best. Keeping everyone happy is virtually impossible. This a good leader will accept and move ahead with his program of what's best for the organization and the majority of his followers. A leader is continually confronted with lonesome and frustrating decisions. He becomes emotionally torn when remarks filter back to him over trivial matters.

"To say the very least, it takes an individual with courage and stamina to be a leader. A thick skin wouldn't hurt. On the other hand, he should possess a genial and jovial personality because a well-liked, popular person has less trouble guiding people than one who is not so well-liked. Square dance leaders particularly must be willing to devote pure hard work towards the promotion of their activity. They must be prepared for the criticism and caustic comments of well-meaning people who talk before they think...

"Of course, any leader is restricted only by the support he receives. If we do not get be-

hind our officers and assist and support them to the maximum, then needless to say, if they're the best in the world, they'll be unsuccessful..."

SQUARE DANCERS HYMN

By Jo Hamm — Barstow, Calif.

*Flaring skirts and petticoats,
Blossoming with colors rare.
Form kaleidoscopes in many hues,
As we circle round the square.*

*Gentlemen bow and swing their ladies,
And promenade the ring.
Hark the lightness of our laughter,
As the caller starts to sing.*

*Old square dancers never die,
Never even fade away.
We keep chanting to the music,
As we promenade and sway.*

*Only one thing makes me wonder,
As I listen to the call.
When we congregate in heaven,
Will there be a square dance hall?*

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Please Stay Home
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All Over The World

Dick Jones teaches:

Series B

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From Me To You
- 42008 Heads And Sides
I Like Mtn. Music
- 42009 Promenade Inside
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- 42010 Star Dosey
Mack's Star
- 42011 Chain Hash
Good Old Summertime
- 42012 Roundup
Banjo Ball

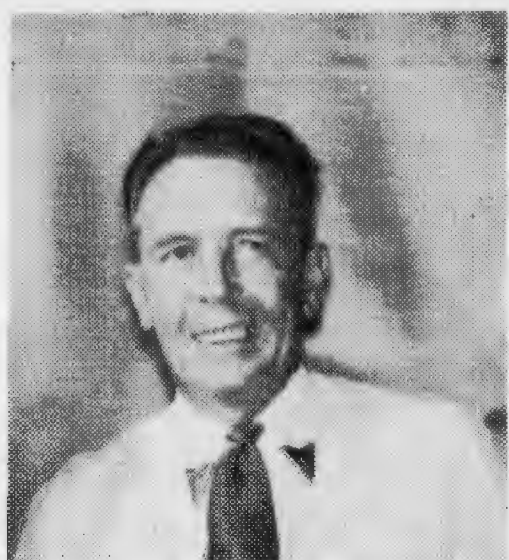
Paul Hartman teaches:

Series C

- 42013 Musical Introduction
The Wrong Way
- 42014 Clap Hands
Please Come Home
- 42015 Military Style
Look At You Now
- 42016 Be Careful
New Partners All
- 42017 Pass Right By
This And That

Manufactured by **GRENN, INC.** Box 216, Bath, Ohio 44210

The CALLER OF THE MONTH



Jack Carver—Timonium, Md.

IT WAS AN EXHIBITION square dance in Towson, Md., 15 years ago, that induced Jack Carver and his wife, Ginny, to take up square dancing for their own hobby. They lost no time for the following week saw them on the floor of the Square Dance Club of Baltimore. They attended every dance they could find in the Baltimore area for the next year and appeared on some television shows. They broadened their dancing scope with travels to the D.C. area and within two years Jack became interested in calling, starting the first square dance class in his home area. He modeled his calling after the delivery of a number of his favorite callers, polishing characteristics until they became his own.

Jack called the first square dance for the Lutherville-Timonium Recreation Council and has since been working with the Department of Recreation of Baltimore County, which now sponsors nine or more clubs.

Round dancing attracted the Carvers, too, and they continue to conduct classes in both squares and rounds at the present time.

Jack and Ginny have called and taught rounds at various festivals in Maryland and neighboring states and have attended several dance institutes.

Jack was one of the founders of the Square

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Dance Leaders Assn. of Baltimore and served as the first president. He and Ginny are both members of NCASDLA, Round Dance Teachers Council, So. Calif. Callers Assn., Square Dance Assn. of Montgomery Co. and Mason-Dixon Square Dancers Federation.

By day Jack is a foreman in road construction. The Carvers have two children and four grandchildren. Peggy, their daughter, is square dancing now but the third generation hasn't quite grown up to it.

Jack calls and cues regularly for 6 clubs and

he and Ginny agree that squares and rounds are part of the same activity, so should be kept together.

THIS WE LIKE

From the first page of the Bachelors 'n' Bachelorettes Los Angeles Newsletter for September, 1964:

*Wear your badge
To all the dances
Wear a smile
For all those glances.*

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BOB RUFF

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BOB PAGE

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*Bob and Virginia Millican
Fontainebleau, France*

AS MEMBERS of that enthusiastic and ambulant group of dancers who belong to the American Military, Bob and Virginia Millican are now plying their round dance trade in an atmosphere where the Kings of France once dwelt. Their approach is apple-pie American, however, and their dedication has insured success for their several ambitious undertakings.

The Millicans started square dancing in 1948 back in Stockton, Calif. and at this time were introduced to rounds like Waltz of the Bells. They were recalled to active duty with the Air Force in 1951 and for the next 3 years their dancing was spasmodic. During the 2 years they were stationed in Greenland they managed to get a square together, sometimes.

In 1954 the Millicans were transferred to Oklahoma and this marks the beginning of their interest in round dancing. Thru the Jack Gants they found a basic class, a round dance club and a basic philosophy.

Altho' the Millicans were stationed in Belgium at the time of the Brussels World's Fair in 1957, they didn't know anything about the dancing there until they read about it.

In 1960, Bob and Virginia were rotated back to Amarillo, Texas. Here they jumped

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with all four feet into round dance lessons and later taught basic rounds at their home. This they continued until they were transferred back to Europe in 1963. During their time in Amarillo they organized a round dance club, served as Presidents of the Amarillo dancers' council, helped organize and were V.P.'s of the Panhandle Callers and Teachers Assn., MC'd the round dance program for the Texas State Festival, contributed to the planning of the state round dance association, handled round dance workshops at various

institutes.

When they moved to Fontainebleau, France, they were introduced to European dancing at a Round Dance Festival in Metz. Later on they became active in both the European callers' and dancers' associations.

After attending meetings and talking to many dancers and leaders they hit upon the idea of the Callers' College, covered in an article in *Sets in Order* in December, 1964.

The Millicans' basic philosophy sees square and round dancing as part of the whole and

Sets in Order

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EDITOR: SETS IN ORDER

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From Charlie Tilley's Column for Callers in the New England Caller, "Share What You Know — Square Dancing Will Grow!"

DVRTA ROUND DANCE CLASSICS

The Delaware Valley Round Dance Teachers Assn. has released its list of round dance classics for the 1964-1965 season. Listing from the highest number of points received, the following dances take the first 15 spots: Man-

nita Waltz, Think, Hot Lips, Siesta in Sevilla, Dancing Shadows, Neapolitan Waltz, Kiss Waltz, Kon Tiki, Sleepy Time Gal, Summer Breeze, Lady of Spain, Left Footers One Step, Kit Kat, Naughty but Nice, Good Night Two-Step. The list was compiled by John Nash, association secretary.

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—Ralph Phillippi

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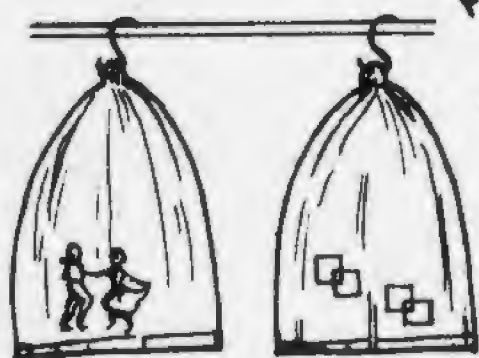
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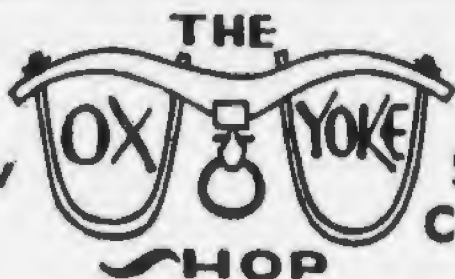
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Reuel A. deTurk

(On the Record, continued from page 9)

promenade — swing.

Comment: Good music and interesting dance patterns with good application of conventional basics. Rating: ☆☆+

ROUND ROBIN — Keeno 2310

Key: E flat

Tempo: 124

Range: High HC

Caller: Harold Bausch

Low LD

Music: Western 2/4 — Accordion, Piano, Drums, Violin

Synopsis: (Figure — Four times thru) Ladies chain, chain break — circle — heads do sa do to an ocean wave — swing star thru — face outside and circle to a line — fold girls — men promenade — partner left — corner swing — promenade — swing.

Comment: Standard music but slower in tempo than normal. Dance patterns have good timing if dancers don't rush it. Rating: ☆+

GOOD TIMES — MacGregor 1053

Key: B flat

Tempo: 128

Range: High HE

Caller: Tommy Stoye

Low LB

Music: Western 2/4 — Accordion, Piano, Banjo, Guitar, Drums, Bass

Synopsis: (Break) Walk around corner — see saw partner — circle left — allemande — weave — do sa do — allemande — swing — promenade. (Figure) Ladies grand chain — circle — allemande — allemande thar — shoot star — do sa do — swing corner — promenade.

Comment: Tune is very easy to sing. Dance patterns are quite simple and well timed.

Rating: ☆☆

OH JOHNNY — Hi-Hat 314

Key: B flat

Tempo: 128

Range: High HC

Caller: Joel Kadish

Low LC

Music: Standard 2/4 — Saxophones, Clarinets, Guitar, Piano, Bass, Flutes, Drums

Synopsis: (Break) Do sa do corner — swing partner — men star left — star promenade — back out, ladies chain — chain back — roll promenade — swing. (Figure) Head ladies chain — swing thru — star thru — right and left thru — dive thru — star thru — cross trail — U turn back, star thru — pass thru — swing — promenade.

Comment: Excellent music with a larger than normal square dance band. Dance patterns are fast moving and close timed. An up-dated version of the traditional mixer dance is also offered. Rating: ☆☆+

ASK MARIE — Swinging Square 2325

Key: F flat

Tempo: 122

Range: High HC

Caller: Johnny Reagan

Low LD

Music: Western 2/4 — Accordion, Banjo, Piano, Drums, Bass, Guitar

Synopsis: (Break) Circle — allemande — swing — men star left — star promenade — back out full turn — ladies chain — chain back — promenade. (Figure) Heads right, circle to a line — cross trail — turn back, right and left thru — square thru — corner swing — ladies promenade inside — box gnat — promenade.

Comment: Music is quite acceptable but tune is

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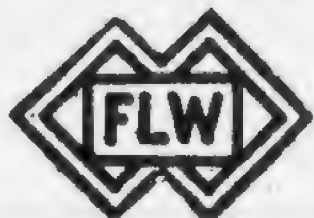
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a little monotonous. Dance patterns are easy and have acceptable timing. Rating: ☆+

JUKE BOX SAMBA — MacGregor 1054*

Key: E flat Tempo: 128 Range: High HD
Caller: Bob Van Antwerp Low LE

Music: Western Samba — Accordion, Guitar, Celeste, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: Typical MacGregor music. Dance patterns are good and lyrics are interesting.

Rating: ☆☆☆+

WALK TALL — MacGregor 1055

Key: C Tempo: 129 Range: High HC
Caller: Joel Pepper Low LC

Music: Western 2/4 — Accordion, Guitar, Banjo, Drums, Bass

Synopsis: (Break) Heads promenade half — right and left thru — left square thru — allemande — weave — do sa do — swing — promenade. (Figure) Heads right and left thru — sides square thru — split outside to line — pass thru — loop the loop — inside four square thru 3/4 — swing — promenade.

Comment: A good tune and an interesting use of the Loop the Loop movement. Rating: ☆☆☆

CAISSONS — Country Square 100

Key: D Range: High HE
Caller: Woody Hicks Low LE

Music: Western 2/4 — Guitar, Rhythm Guitar, Violin, Bass

Synopsis: (Break) Circle — face corner, all 8 chain — allemande left, thar star — shoot star — box gnat, pull by — allemande — promenade — swing. (Figure) Heads star thru — pass thru —

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Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-January.

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Ballin' the Jack	Longhorn 144

ROUND DANCES

Hooten Toot	Grenn 14063
Whispering	Hi Hat 807
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I Could Have Danced	Grenn 14067

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circle to a line — pass thru — wheel and deal
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square thru $\frac{3}{4}$ — swing corner — promenade
— swing.

Comment: Music is adequate and the dance patterns conventional. The tune is recorded slightly high and lacks excitement for square dancing.
Rating: ☆

SWEET BABY — Rockin' A 1323

Key: B flat Tempo 130 Range High HG

Caller: Bill Wilson Low LB

Music: Western 2/4 — Piano, Accordion, Guitar, Bass, Drums

Synopsis: (Break) Bow and swing — heads promenade half way — square thru — right and left thru — dive thru — circle — pass thru — allemande — promenade — swing. (Figure) Heads star thru — square thru $\frac{3}{4}$ — swing corner — promenade — heads wheel around — right and left thru — cross trail — allemande — promenade — swing.

Comment: Standard music and a conventional dance with good timing. Tune is recorded to the low side and range is not wide. Callers with high voices may find it difficult to put excitement into this one.
Rating: ☆+

HOEDOWNS

GALLEYWEST — Grenn 12068

Key: C Tempo: 130

Music: (Al Russ) Piano, Banjo, Guitar, Drums, Bass
G. TRAIN — Flip side to the above

Key: C Tempo: 132

Music: (Al Russ) Piano, Guitar, Drums, Bass, Rhythm-Guitar

Comment: Modern chord pattern hoedowns with good swing. Recording quality is excellent.
Rating: ☆☆+

ROUND DANCES

MISS YOU TONIGHT — Grenn 14068

Music: (Al Russ) — Piano, Saxophones, Trombone, Trumpet, Drums, Organ, Bass

Choreographers: Dean and Lorraine Ellis

Comment: Good music in slow waltz tempo. The 32 measure routine goes thru twice with 8 measures repeated. Not for the novice but good waltzers will enjoy it.

I WANT A GIRL — Flip side to the above

Music: (Al Russ) — Saxophone, Piano, Drums, Clarinet, Bass, Trumpet, Organ

Choreographers: Ralph and Jeanette Kinnane

Comment: A lively two-step and good music played in a slight Dixieland style. A fast moving fun routine with eight measures repeated. Contains both pivots and hitch steps which takes it out of the class for novice dancers.

POCO A POCO — Hi-Hat 811

Music: (Gene Garf) Flutes, Saxophones, Clarinet, Piano, Guitar, Drums, Bass

Choreographers: Sue & Con Gniewek

Comment: A Latin tune done in Latin style with



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Write: **JOE HAASE, Rec. Dir., Cumberland Falls State Park
Corbin, Kentucky**



JULES & DOTTIE



VAGEL & JOE

an interesting arrangement. Recording quality is good. The dance routine is not difficult but has some interesting action. Eight measures are repeated, dance goes thru twice.

NEW KIND OF LOVE — Flip side to the above
Music: (Alex Johnson) Saxophones, Trumpets, Clarinets, Trombone, Accordion, Guitar, Piano, Drums, Bass
Choreographers: Eddie Palmquist & Sally Cochran.

Comment: A big band recording of the tune "You Brought Me A New Kind of Love." The dance routine is a fox trot and is divided into three sections. This is a dance that will interest those

dancers and teachers looking for routines with challenge.

MOON OF MANAKOORA — Sets in Order 3149

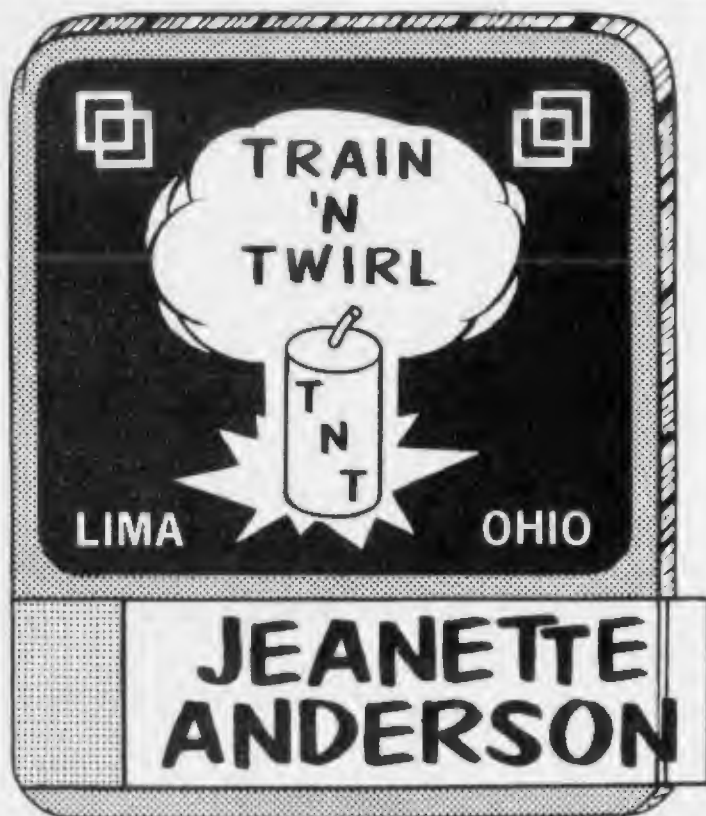
Music: (Hi-Steppers) Trumpets, Violins, Piano, Trombone, Drums, Bass, Cello, Saxophones

Choreographers: Tom and Jean Cahoe

Comment: A full band and excellent music. The waltz routine has two parts each 16 measures in length and each part is repeated once. A dance for experienced dancers.

DANCE-A-LONG — Flip side to the above

Music: (Hi-Steppers) Trumpets, Saxophones, Guitar, Violins, Piano, Accordion, Drums, Bass



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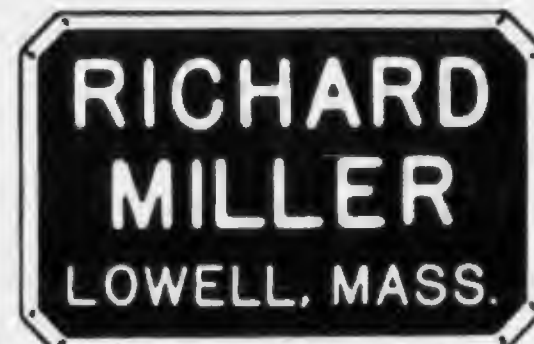
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Choreographers: Louis and Lela Leon

Comment: A big band, interesting arrangement and excellent rhythm. A 32 measure rhythm dance with 2 four measure parts repeated. Not for novice dancers but most round dancers should enjoy it.

RECOMMENDED ROUNDS IN NEW ENGLAND

Last November the Old Colony Callers and Teachers Assn. made a selected list of round dances which represent (1) rounds best known in the area, by square dancers; (2) rounds most likely to get the greatest number of

dancers on the floor at open dances and (3) rounds most likely to stay popular during the year. Alphabetically arranged, they read like this: Cape Cod Waltz, Cry Baby, Dancing Shadows, Fraulein, Green Door, Hot Lips, Left Footers One Step, Lonesome Two Step, Lucky and Pennsylvania Waltz.

(Date book, continued from page 5)

Mar. 14—3rd Annual Spring Tonic

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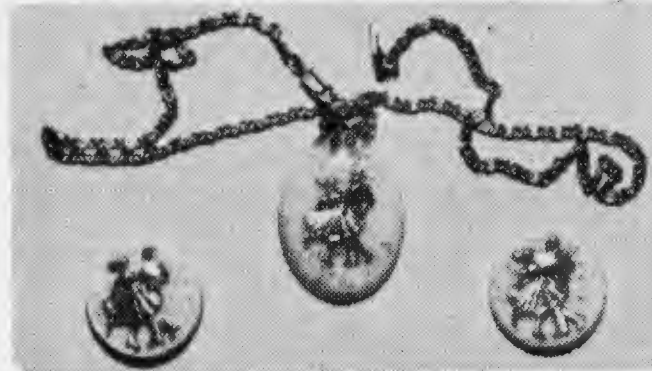
A few areas are still open and inquiries from rated accounts will have our prompt attention as to eligibility and confinement.

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SILVER SPURS AT WORLD'S FAIR IN '65

The Silver Spurs from Spokane, Wash., have been invited to perform at the New York World's Fair the week of June 21, 1965. They will give two one-hour performances a day and perhaps a third. At 2:30 P.M. they will perform at the Tiparillo Pavilion and at 7:30 P.M. at the Fair Pavilion. They may also perform at the United States Pavilion at 5 P.M., altho' this has not yet been confirmed.

There will be 60 boys and girls in the group to be presented at the Fair. They will be doing

American Cowboy Squares, Mexican, Italian, German, Russian, Filipino, Indian, Old English, Early American, Scandinavian dances and many specialty numbers, in beautiful and authentic costumes. These young people have a fine reputation as dancers and are a refreshing sight to see and enjoy. They tour the States every year and anyone interested in booking them for one of their excellent exhibitions may write their director, E. S. Henderson, Spokane Public Schools, Admin. Bldg., W 825 Trent Ave., Spokane, Wash. 99201.

LATEST RELEASES on these OUTSTANDING LABELS

BLUE STAR:

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- 1752 — **Honey Love**
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- 1754 — **Invisible Tear**
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- 1755 — **Paddlin Maddlin Home**
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- 1756 — **Kirkwood, Key G**
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Hoedowns

KEENO:

- 2300 — **Build a Bungalow**
Caller: Harold Bausch, Flip Inst.
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MUSTANG:

- 113 — **Chinatown**
Caller: Snooky Brasher, Flip Inst.
- 114 — **Banjo Sam**
Caller: Tommy Stoye, Flip Inst.

BOGAN:

- 1179 — **Freight Train**
Caller: Billy Dittmore, Flip Inst.
- 1180 — **Two Timin Gal**
Caller: Darrel Slocum, Flip Inst.
- 1181 — **Singin and Swingin**
Caller: Darrel Slocum, Flip Inst.
- 1182 — **Polka on a Banjo**
Caller: Joe Robertson, Flip Inst.

ROCKIN "A":

- 1319 — **Oh Baby Mine**
Caller: Paul Childers, Flip Inst.
- 1320 — **Buckle Down**
Caller: Norman Becnel, Flip Inst.
- 1321 — **My Gal Sal**
Caller: J. P. Jett, Flip Inst.
- 1322 — **Boil The Cabbage, Key A**
Rag time Annie, Key D
Hoedowns
- 1323 — **Sweet Baby**
Caller: Bill Wilson, Flip Inst.
- 1324 — **Ruffles, Key G**
Hell Among the Yearlings,
Key D
Hoedowns

LORE:

- 1073 — **Grand Old Flag**
Caller: Red Bates, Flip Inst.
- 1074 — **Cry Baby**
Caller: Allen Tipton, Flip Inst.
- 1075 — **Basin Street Blues**
Caller: Johnny Creel, Flip Inst.
- 1076 — **Are You From Dixie**
Caller: Johnny Creel, Flip Inst.
- 1077 — **Betcha My Heart I Love You**
Caller: Bob Augustin, Flip Inst.

SWINGING SQUARE:

- 2322 — **Don't Just Stand There**
Caller: George Peterson, Flip Inst.
- 2323 — **Steppin Out With My Baby**
Caller: Bill Saunders, Flip Inst.
- 2324 — **Home in San Antonio**
Caller: Billy Brooks, Flip Inst.
- 2325 — **Ask Marie**
Caller: Johnny Reagan, Flip Inst.
- 2326 — **Your Cheatin' Heart**
Caller: George Peterson, Flip Inst.

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—Beth Marks, Lafayette, La.

A crisp, new one dollar bill goes to Beth for this Square Gem.

RENEWALS

The three-digit number appearing after your name on the address label denotes date of expiration. Example—365 signifies your subscription expires in March of 1965. The last copy you will receive is the March issue. To avoid missing a copy you may renew your subscription in advance of the notice sent by our office.

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MORE ON WHAT THEY'RE DANCING

In the January, 1965, issue of Sets in Order, dance programs from thruout the United States were listed. Here are two more in the same vein, with round dances indented:

Maumee, Ohio—Stars 'n' Thars Square Dance Club—1 year old—12 squares—Caller, Pete Peters

You Are the One
Cowboy in Continental Suit
Left Footers One Step
Happy Life

Two Timing Blues
C'est Magnifique
Till End of World
Hey Li Lee Li Lee

Florida
Serenade
My Heart Skips a Beat
Changes in Me

(One more next page)

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SIO-153 Little Red Wagon

• FLIP INSTRUMENTALS •

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CALLED BY ARNIE KRONENBERGER

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(More, What They're Dancing)

Cheyenne, Wyo.—Shindiggers—20 years old—8 squares—Caller, Jerry Haag and Guests

Warm Up (Circulate, Basics)
Why Do They Always Say No
Naomi
Swing Thru & Fold Patterns
Southtown U.S.A.
Fraulein
Star Patter
My Heart Skips Beat
Fiesta

Workshop Spin the Top
Hey Li Lee Li Lo
Cry Baby
Cast Off Patterns
Island in the Sun
Two Hearts
Eight Chain Thru Varia.
Five Foot Two
Tick Tock Melody

Centers In/Centers Out
Rose Marie
Could Have Danced All Night
Multiple Turnbacks
Long Black Veil
Hooten Toot
Daisy Chains/Swing Thrus Alamo
Light in the Window
Green Door





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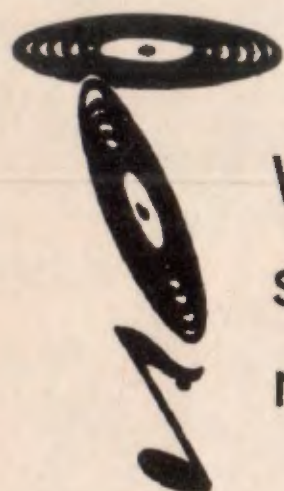
BENEFIT DANCES ANNOUNCED

Red Nellis, an energetic young caller in the Orange County area of Southern California, passed away just two days before Christmas. His many square dance friends in the area are seeing to it that Red's widow, Blanche, who is expecting a youngster, plus their four children, will be taken care of. A number of benefit dances have been planned for this month. Information on the dances may be obtained from, and donations sent to, Don and Mary Lewis, 13521 Allenwood Road, La Puente,

California; or Bob and Babs Ruff, 847 Edmaru Avenue, Whittier, California. Clubs that are taking part in the benefits include the Covered Wagon Squares, The Flying Red Horses, and a group known as the Friends of Red Nellis.

PROGRAM PLANNERS

Is your club or association planning a big dance during the coming months? Upon request, a free Traveling Callers List is available from Sets in Order; it contains the names of some of the Nation's well-known traveling callers. Just send us a self-addressed stamped envelope.



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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

IN OUR PROGRAMS a number of years ago we used to encounter the call, "Nose to nose sashay." Sometimes it was sashay face to face. At any rate, we haven't seen it used too much recently but we wonder if it wouldn't do just as well for the following operation which came in to us a number of months ago.

LINE SASHAY

By Bob Dennington, San Diego, California

Starting with a four person ocean wave position, the line breaks in the center and those still holding hands will do a sliding face to face half sashay, dropping hands in so doing but not changing facing directions.

Taking a look at our dancers in a regular ocean wave formation (1), the two ladies in the center release left hands (2) still retaining hands with the person slightly ahead and to the side of them. They move in front of that person (3) to the other side and in this case regain ocean wave hand holds (4). While a relatively new term, line sashay seems to be quite descriptive and could probably be used with a minimum of teaching. Due to the fact that face to face and nose to nose sashay have undoubtedly been all but forgotten, the new term may be just as useful. For examples of the line sashay in action, please see page 39 in this issue of the Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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